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See article on page 8

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A Revival

Reliable word has come to THE ART DIGEST that within the last fortnight four New York dealers alone have sold more than \$1,500,000 worth of old masters. A general increase in sales is also reported from the other New York galleries. This may mean one or both of two things: that a feeling of optimism concerning future business conditions is causing collectors to loosen their purse strings, or that art lovers have at least become impressed with the opportunity which the business depression affords of obtaining art objects of enduring value at prices that may never again prevail.

Old masters are the ranking luxuries of art. If the market for them improves, it cannot fail to have an effect on the demand for contemporary art, especially for the work of living artists who are famous. Their products also rank as luxuries.

But the paintings of artists who have not yet reached the pinnacle of fame, and who have been most grievously injured by the depression, are necessities. Their product should be in every American home whose owner assumes to be cultured. A home is not culturally complete unless it contains good pictures, and hundreds of beautiful works by worthy artists are on the market. THE ART DIGEST hopes that the revival will speedily lead them to find clients.

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Japan's Way



"Flying Ducks," by Tetsuzan Hori.

Tetsuzan Hori, one of Japan's most famous contemporary artists, who is head of the Fine Arts Academy of Tokyo, is in New York, and on Sunday afternoon, Nov. 22, he will give a free demonstration of the technique of Japanese painting at the Maurel Gallery, 689 Madison Ave. He speaks no English, so Alan Reed Priest, curator of Far Eastern Art at the Metropolitan Museum, will act as interpreter. A representative collection of Hori's paintings, done on silk with Chinese ink, are on view at the Maurel Gallery.

Japanese artists are specialists. Hori paints ducks, geese and water birds. Before he began to paint he spent sixteen years of continuous observation under his master, Sei To

[Continued on page 19]

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Volume VI

New York, N. Y., 15th November, 1931

No. 4

Young Artists, in Show, Reveal Effects of the Prix de Rome



"Exhausted Victory," by David Rubins.



"Nude," by Donald M. Mattison.

The effect on young artists of a three year sidence in Italy, as fellows of the American academy in Rome, can be studied at the architectural League, New York, until Nov. 3, where an exhibition is being held of the works of David K. Rubins, sculptor; Donald M. Mattison, painter, and Cecil C. Briggs, their sojourn in the Eternal City. They won the Prix de Rome in 1928. Latest examples of Mr. Rubins' sculpture and Mr. Mattison's architecture, who returned last Summer from Italy, are reproduced herewith.

Mr. Rubins started as an architectural draughtsman in Minneapolis, his native city, and became interested in sculpture as a com-

plement of architecture. Before he won the Rome prize he studied at Dartmouth College, the Beaux Arts Institute of Design, and, in 1924, won the Paris Prize. He said to THE ART DIGEST:

"A piece of sculpture, done for itself alone, a museum or gallery piece, can never be as satisfying or mean as much as one which has a definite place for which it was made and in which it always belongs. Sculpture must be a part of something bigger than itself—that is the only way it can have a real relation to the world. I have made two trips to Greece and have found more for a sculptor to see there than anywhere else in Europe. The

architecture on the Acropolis is as valuable to a sculptor as to an architect. The American Academy's greatest advantage is the opportunity for travel—the modern French and German sculpture is just as accessible from Rome as the ancient Greek—and if you make any choice between them, you can choose intelligently."

Mr. Mattison, who comes from Winston-Salem, N. C., took the degree of Bachelor of Fine Arts from the Yale University School, and for a year assisted Eugene F. Savage in mural work in Chicago. Since his return from Rome he has become an art instructor at Columbia University.

Frick Opening in Spring

The Frick Art Museum will probably not open until next Spring, according to the New York Times, since it will take several months to rearrange the interior of the graystone Frick mansion.

Out of respect for Mrs. Frick, who died on Oct. 4, the trustees have not yet held a meeting to arrange for the transformation of the mansion. Miss Helen Frick, daughter of the millionaire coke and steel pioneer, who achieved wealth in association with Andrew Carnegie, has removed her personal belongings from the house and has turned it over to the trustees.

Regarded as one of the finest art collections in the world, the Frick gallery contains masterpieces such as Rembrandt's portrait of himself and his famous "A Young Polish Cavalier." It will be the only public gallery

in the country to possess a work by Duccio, founder of the Sienna school of painting. Practically all the famous painters of the Renaissance are represented.

English Miniaturists

The variety of interesting displays made up somewhat for the lack of artistic quality in the 36th annual exhibition of the Royal Society of Miniature Painters, Sculptors and Gravers, at the Arlington Gallery, London, the London Times reports.

The writer further said that a great deal of discussion was wasted on such questions as what constitutes a miniature and what does not, and whether or not a photographic or lithographic basis is legitimate. A great many of the works in this exhibition gained nothing by dispensing with the photographic basis, and some of them in fact lost something.

Buffalo Chooses Baker

Statues of Grover Cleveland and Millard Fillmore, the two presidents of the United States who came from Buffalo, will be unveiled there during the Buffalo centennial observances next July. Bryant Baker, prominent New York sculptor, who modeled the statue of Cleveland, has been chosen to make the statue of Fillmore. It was Baker's "Pioneer Mother" which won in the much discussed Tulsa competition four years ago.

Mr. Baker was selected by the Buffalo judges after they had viewed five models submitted by as many sculptors. The state has appropriated \$25,000 for the Fillmore statue.

Hawaii Sees Archipenkos

Paintings and sculpture by Alexander Archipenko are being exhibited at the Honolulu Academy of Arts during November.

"Christ the King"



Head of "Christ the King," by Harry Lewis Raul. Copyright, 1929, by the Sculptor.

A heroic sized statue of "Christ the King" by Harry Lewis Raul of Orange, N. J., was dedicated at the Loyola House of Retreats, Morristown, on Sunday, Oct. 25, which is the Feast of Christ the King. It is the gift of Henry Herbermann, president of the American Export Lines, who has been one of the foremost champions of an American merchant marine.

The statue, whose cost was \$25,000, was conceived two years ago, after the publication of the Papal Encyclical establishing the Feast. The granite pedestal, weighing 6 tons, is 5 feet high. Christ, as the King, is portrayed as stepping forth from a background of clouds. The bronze figure is 7 feet 2 inches high and the bronze clouds are 10 feet high. Originality marks the conception.

Mr. Raul's elaborate and powerful "American War Mother and Her Sons" was recently unveiled in Philadelphia. He is also the author of "America 1917-1918," the war memorial at Englewood, N. J.

Humbug at the Dome

William Elderkin Huntington, American artist and art patron, has returned from a year of travelling in Europe in which he saw many exhibitions and was in intimate contact with the art world. He had this to say to THE ART DIGEST:

"What amazes me is the window display given in many Paris houses to paintings which are no more than the most ordinary kind of poster work . . . On the Faubourg St. Honoré have appeared from time to time collections of work so atrocious that they are beyond criticism.

"As for the so-called 'Dome' set of Montparnasse, I am assured that many of them are serious minded and are making a sincere effort to 'find' themselves. Perhaps so; I don't know. But those I have seen and those I have met have been very different. I should never want anyone in whose work I was interested to fall into the listless life and humbug philosophy that many of these 'Domites' follow. If those back home, who are struggling so in these times of depression in order that they may send monthly allowances to Paris, could get a glimpse of the Dome and hear the idle chatter,—well, there'd be a homeward trek. Perhaps they're getting atmosphere; one of them told me so once."

A Call to Museums

Edythe Ferris, American artist, has written the following to THE ART DIGEST:

"Your editorial 'Quit Abusing France,' has sense to it, and if American artists, dealers and the public would follow the suggestion, something would happen. Actually happen!

"Most of 1928 and 1929 I spent in Europe observing and painting on my own. This is what I found by attending the regular current exhibitions in various countries—France, England, Austria, Germany, etc.: the work was not any better and in many cases not so good as the annual output at home.

"Had one been aspiring toward imitation the desire would rapidly have vanished. The crafts work was in most cases far superior to the painting and sculpture. But—the people were buying it. The work was intelligent but not masterly. It shows this fact: the people of Europe are willing to support their artists. They buy a picture that can be enjoyed without its being a great work.

"The fact that I had plenty of time and a large natural curiosity, led me to wander into out of the way and provincial museums of contemporary work. This vital point was evident, that Germany, France, etc., do believe in their people; the small museums have not one or two stray works, but many examples of each artist's work. France particularly buys its living artists' work, and tucks it away in the provinces until the day it is wanted. Eventually it may or may not reach Paris. Meanwhile the people are acquainted with their artist contemporaries, the artist is supported and encouraged, and both are benefited by the exchange.

"How much contemporary American art, even of our best, do we find in our museums? How often do the museums give comprehensive contemporary exhibitions? Most of them are still buying the left overs of antiquity or fakes. Are they not aware the best for the greater part found permanent housing years ago? Why not devote part of their funds toward buying the works of native living artists? As a young nation we are laying our foundation for the future. I believe thoroughly in international exchange of thought and idea, that the great of any nation belong to the world; likewise that we should set our own pace in national dignity.

"It is curious to note that many people expect American artists to give, actually give, away their work. One painter was told by a friend that the friend would be willing to buy a frame for a certain picture if the artist would give it to him.

"One Englishman said to me, 'I am curious to know, will you tell me, why do Americans always apologize for their countrymen?' It looks as though the time is come to cast off our inferior attitude toward artistic production. The innate power is here, and in the past our compatriots who went abroad to live and work made the grade in competition with native talent. Let us create the environment congenial for a great American art. Belief and co-operation only are needed.

"The Digest will become more and more potent in its cleansing influence on the atmosphere of American art."

Bust of O'Neill for Yale

A bust of Eugene O'Neill, playwright, the work of the late Edmond Quinn, will be placed in the University Theatre at Yale University as a gift from the special audience which attends the productions of the Yale Department of Drama.

Buy a Rousseau



"Portrait of a Young Girl," Henri Rousseau.

"Portrait of a Young Girl," by Henri Rousseau, one of the pictures by the Douanier recently shown at the Marie Harriman Gallery, New York, has been acquired by R. Sturgis Ingersoll of Philadelphia for his private collection. He is a member of the committee on modern art of the Pennsylvania Museum.

This picture and the others in the exhibition caused Edward Alden Jewell in the *New York Times* to ask, "Just how 'primitive' after all, was this amazing little French customs officer?" and to quote from a letter Rousseau once wrote to a critic: "If I have preserved my naivete, it is because M. Gerome who was professor at the school of Beaux Arts, as well as M. Clement, director of Beaux-Arts of the Ecole de Lyon, have always told me to preserve it . . . As you may understand, I cannot now change my manner, which I have acquired by stubborn effort."

That looks like a feline emerging from a bag. Mr. Jewell observes how the girl in Mr. Ingersoll's picture "dwarfs the wood before which she stands! 'Here I am,' she seems to say, 'and with me present who bother about the trees, which, after all, are only trees?'"

Boston War Murals

High lights in the history of the old Sixth Regiment of Massachusetts have been presented in a series of mural paintings by Richard Andrew, Boston artist, which have just been unveiled in the Massachusetts State House. This famous regiment, according to the *Boston Post*, had its origin in the Lexington Minute Men, won honors in the Civil and Spanish wars, and preserved its identity until the World War, when it became the 26th or Yankee Division. Soldiers in the uniforms of these wars have been painted in end panels and in the spaces between important historical events have been depicted.

The murals are grouped about a bronze statue of Roger Wolcott, Governor of Massachusetts during the Spanish war, which is the work of the late Daniel Chester French. The *Post*: "Fresh and clean in color, admirably composed as well as accurate historically, the new murals will add their full quota of beauty to the Hall of Valor."

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World's Greatest Exhibition of Matisse's Art Is Held Here



"Poppies" (about 1919), by Henri Matisse. Lent by Mrs. Edouard Jonas, Paris.



"Women by the Sea" (1908), by Henri Matisse. Lent from the Collection of the Folkwang Museum, Essen, Germany.

The art of Henri Matisse, as presented in the loan exhibition with which the Museum of Modern Art opens its season, has its most comprehensive showing to date in America. The loans, about half of which come from museums and private collectors in France, England and Germany, and about half from the United States, comprising paintings, sculpture, prints and drawings, give art lovers an excellent chance to evaluate the genius of this modern master of French painting. The works assembled include important examples from every period of Matisse's development.

Beginning with "La Desserte," which was painted during his student days and which marked his first break with academic traditions, the life history of Matisse, as revealed by his art, is unfolded. The definite sections into which his career naturally divides are all given adequate representation. In 1905 Matisse achieved wide fame as a leader of the "Fauves," those "Wild Beast" artists who shocked art circles 25 years ago with their large, bold canvases—"Women by the Sea," "The Young Sailor," "Goldfish and Sculpture," "Blue Nude." Shortly before the war Matisse began to work in more sombre colors, a reaction from the bright tones of the "Fauves"—"Woman on a High Stool," "Interior with Goldfish," "The Window." From 1917 to 1926, working in his studio at Nice, Matisse turned out those paintings in a lighter and more decorative vein which are popularly associated with his name—"The Poppies," "Two Rays," "Shrimps," "Moorish Screen." Of late years he has renewed his experiments—"Woman with a Veil," "Decorative Composition," "Harmony in Yellow."

With such a perfect opportunity before them, the New York writers devoted column after column to criticisms of the show. Margaret Breuning of the *Post* found it "not only a 'retrospective' exhibition of the work of Henri Matisse, but of so-called 'modern art,' for, passing from one phase of artistic idiom to another, from the devotee of Chardin to the brilliant impressionist of 'La Desserte,' from Fauvism to abstraction, from the cubistic or exotic influences to the sophistication of later work with its amazing simplifications and elimi-

nations, its aesthetic shorthand of linear design and subtlety of color relations, one, also, passes through much of the transition of technique, of psychology, of changing artistic viewpoint which distinguish contemporary art. . . .

"Yet, whatever theory one may deduce from the performance of this highly gifted artist, the fact remains that the one unity of all this brilliantly varied performance is the individual quality of the artist Henri Matisse, the personal, indisputable gift of the man, which he discloses in this form or that, but is always the same in its basic character.

"In his hands color assumes new and astonishing relations. It is as though a musician suddenly discovered a totally different system of intervals for the scale which resulted in ravishing melodies. In many of his paintings which the casual observer dismisses as "decorative" there are some of the most provocative juxtapositions of colors, blandishments of overtones and repetitions of phrasing in exquisitely modulated variations, all subdued to a final harmony of melodious expression. . . .

"His sensibility, his joy in the beauty of the world about him, interpreted in the purest painting which the present generation has produced, constitute his final hold on posterity."

Royal Cortissoz of the *Herald Tribune* struck a discordant note in the critical flow of praise which greeted the show. "Matisse," he wrote, "is most successful when he functions as a colorist with a purely decorative

W. K. Bixby Dead

The will of W. K. Bixby, capitalist and patron of arts, who died on Oct. 29 in St. Louis at the age of 74, bequeathed to the St. Louis Art Museum \$80,000 and art objects worth \$60,000. He also left to the Artists Guild of St. Louis \$15,000 for its building fund, \$2,000 for endowment purposes and \$3,000 for prizes over a period of 15 years. His total gifts to the Missouri Historical Society were \$50,000 besides numerous manuscripts and rare books. In 1921 he gave the School of Fine Arts of Washington University \$250,000.

After retiring from active business at the age of 48, Mr. Bixby devoted his time to art collecting. He traveled extensively in the

pattern in his mind. Then he is inspiring, charming, a painter with something to say for himself. Regarded in a broader perspective he is disappointing and the explanation is readily found. It is because he is wanting in range of ideas and because he is weak in craftsmanship. Furthermore, his interest in decorative pattern and his ability to secure it in still life do not make him a really brilliant exemplar of the noble art of design. There remains a certain lightness and unimportance about the mass of work displayed in this exhibition. After all, a number of static presentations of the figure and a number of pleasing flower pieces seem small enough baggage for an artist to have accumulated after forty years of labor."

Concerning the sculpture this critic wrote: "They are poor in craftsmanship. It is the final impression which we bring away from the Matisse exhibition—that he is an earnest searcher after artistic effects, but that he has never mastered his craft enough to absolutely validate that 'expression' on which he places such emphasis."

According to Henry McBride of the *Sun*, the exhibition at the Museum of Modern Art is "about 50 per cent better than the much-discussed Matisse exhibition in Paris last Summer. It is not so big but it is better. This result is as astonishing as it is gratifying. It shows, among other things, that if we did not produce the artist we at least know better how to appreciate him."

Orient, purchasing art objects for the St. Louis Art Museum. Unlike some collectors Bixby did not cling to a treasure forever, but would relinquish it after a while, to replace it with one in which his interest was fresher.

As a collector of rare books and manuscripts, Bixby was well known. His collection of Burns manuscripts and rare editions was one of the most important in America.

F. R. Allen, Architect, Dead

Francis R. Allen, Boston architect, who designed many college buildings, including eight at Williams College, twelve at Vassar, the Union Theological Seminary group in New York, and Andover Theological Seminary at Cambridge, Mass., died in Boston at 87.

Luxembourg Makes Joseph Birren a Knight



"A City Sanctified" (Santa Barbara, Cal.), by Joseph P. Birren.

Joseph P. Birren of Chicago, whose particular manner of painting has been called "tactilism," has returned from Europe, where he exhibited his landscapes last Summer. While there two notable things happened to him. He was knighted by the government of Luxembourg, which conferred upon him, the third American to receive the honor, the title of "Chevalier de la Ordre Grand Ducal de la Couronne de Chêne," which in simple transla-

tion means "Knight of the Oak Crown." Also he sold six paintings in Europe, and this is no less than a miracle for an American-born artist.

The Luxembourg order was conferred on Mr. Birren for "his technical contribution to the art of landscape painting."

An exhibition of the artist's work, including landscapes he painted in Europe, is being held until Nov. 28 in New York at the Galleries of J. Leger & Son.

Critics Accused

The following commentary by Harold T. Goodrich on the plight of the American artist in the face of foreign competition has been received by THE ART DIGEST:

"The article by Catherine Beach Ely, entitled 'The American Artist Loses His Market,' published by THE ART DIGEST under the caption 'The Alien Flood' (1st October issue), is a document which deserves more than passing notice. It should indeed be discussed with an ever widening radius, that both its truth and its importance may be brought to the attention of the many who, though vaguely conscious that our national art has gone into a partial eclipse, are yet to become aware as to how this has been accomplished. Briefly stated, the means have been *propaganda*, systematically engineered by the foreign art dealer aided and abetted by the native art writer entrusted with the purveying of art news to the journals of the country.

"With the foreigner, propaganda for reputation is a coldly cash proposition. It is worth the dealer's outlay to make and maintain the reputation of artists he is backing and, as good business, he is entirely immune from criticism, albeit the goods he advertises may be of a low or doubtful grade. The plight of American art must not be charged against the foreigner who seeks our market, but to our 'critics' willing to sell out the birthright of a national art for the mess of pottage offered by the hand of an alien. Just what

this pottage is, is open to speculation; it may be merely the willingness to assume a knowing attitude; it may be on command of his journal to write only of the latest fad; it may mean more; but however the obsession may be interpreted or the pottage stigmatised, the 'mess' is here and is here to stay until what has been aptly characterised by a London critic as the 'Gaderene rush' has been stayed by the hands that have produced it.

"Miss Ely does not touch upon the abetting cause of the plight of the American artist, but deplores rather the fact of the presence of the fashionable foreign product.

"The constant disparagement of the art of our foremost artists by some of these representatives of a foreign cult may be epitomized by the single instance of a 'critic' who after a hurried glance of the National Academy reviewed it thus: 'If you will go to the Academy, walk straight into the Vanderbilt gallery without stopping; on the South wall you will find a portrait of a fox hunter, study it, and then seek the street without turning to the left or right.' The office editor who detailed him to review the Academy accepted and published it. The next day three quarters of a column on a single exploitant of newness was supplied to the art column. With this type of art food served to the average reader who is interested in and truly wants to acquire a reasonable slant on the art of his own land, it is not difficult to offer a reason to Miss Ely as to the 'plight of the American artist.'

"But while at home these undertakers are

Medal for Cortissoz

The American Art Dealers Association has conferred its Medal for Distinguished Service to Fine Arts on Royal Cortissoz, dean of American art critics. The presentation was made at a dinner at the Waldorf-Astoria Hotel on Nov. 10. Otto M. Torrington, president of the association, which is composed of 22 art dealers, made the presentation speech.

The medal has previously been conferred on Arthur Kocian of St. Louis, for his service on the Committee for Decorations of the Missouri State Capitol, on Fitz Roy Carrington for his work in the Children's Museum, on Thomas Cochrane, donor of the Addison Gallery at Andover, Mass., and on Dr. W. R. Valentiner.

Mr. Cortissoz's service of 40 years as art critic of the New York *Herald Tribune* was celebrated by that newspaper with a dinner last October. He was born in New York City and graduated from Wesleyan University. Besides being critic, he is a lecturer on art, and the author of the following books: "Augustus St. Gaudens" (1907), "John LaFarge" (1911), "Art and Common Sense" (1913), "Life of Whitelaw Reid" (1921), "Nine Holes of Golf" (1922), "American Artists" (1923), "Personalities in Art" (1925), "The Painter's Craft" (1930). He acted as editor of "Don Quixote," "The Autobiography of Benvenuto Cellini" and "Whitelaw Reid's American and English Studies."

The critic has been previously honored by being made a Chevalier of the Order of Leopold (Belgium) and a member of the American Academy of Arts and Letters.

Prophets

Prophets speak without fear of consequences.—Le Baron Cooke, in "Epigrams of the Week."

affixing the lid of the coffin, behold, abroad American standard art is hailed as the most virile and promising in the world, by representatives of seven European nationalities, as is proven by the collected opinions of foremost authorities in art recently published by the National Arts Club of New York. ("What Europe Thinks of American Art," compiled by Henry Rankin Poore.)

"Were this brochure to receive the publicity it deserves it would do more than any word which might be uttered here in defense of American art. It gives the lie direct to the defamers thereof in such an explicit and reiterated series of laudations as leaves no question as to what Europe thinks of American art.

"Miss Ely writes: 'In contrast to the coarse absurdities of ultra-modernism we find in the work of our best American artists the distinction inherent in good breeding, the sensitive equipment of the true artist. The poetic, imaginative, unassertive quality of our gifted artists is distinctly their own.'

"The game in art is bound to go on as long as there are means sufficient to operate the wires and pull the strings, but this particular phase of the game is at last played out. Proprietors of daily journals and art magazines should begin to realize that although the American mind is subnormally modest, on occasions it can rouse itself to think."

THE ART DIGEST will gladly try to find any work of art desired by a reader.

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Questioning

Paul Rosenfeld in the Nov. 4 issue of *The Nation* made a 1,200 word attack on the art collection which Miss Lizzie Bliss bequeathed to several American museums but mainly to the Museum of Modern Art in New York, which recently held a memorial exhibition of the works. Incidentally, he also questioned the standing as a master of the late Arthur B. Davies.

After devoting some space to praise of certain pictures and drawings by such artists as Cézanne, Redon, Modigliani, and others, he wrote:

"But the fine expressions of life the collection contained merely aggravated the feeling of poverty left by it. For all its many gems the show was curiously insignificant. It affirmed no spiritual value, no attitude of its own toward life. There are collections which do represent an idea, which do affirm some relationship with creation more important than existence itself; either because they are assembled with such an idea, with such an affirmation, in view, or because by a process of selection they manage to appreciate, interpret, and further the influence of the scheme of spiritual values of some painter or group of painters. Several of this kind are now in course of formation in New York.

"But Miss Bliss's not only manifests the effect of no idea more serious than that of forming a collection and founding a museum; it tends to befog and ineffectualize the attitudes and values of work of the best men which it includes. Wandering about the show, one's glance continually met evidences of a lack of understanding of the meanings of her works of art on the part of the gentle collector—signs of an interest fatally divided between the affirmers of a value and the negators of the same, an uncertainty of quality in things quite as large as the uncertainty of their meanings.

"The cloud of witnesses began orating in the frames of the Cézannes. One found paintings of the man concerned above all his colleagues with the elimination of everything unessential, irrelevant, luxurious; the man rejoicing to touch the quick of life in the homeliest, commonest stuffs and objects—wood, onions, apples, the sides of barns, women in plain dresses, the summer sky—hung in the heavy, ornate, gilded picture-frames appropriate to stuffy drawing-rooms. The testimony continued more emphatically in the division of the center of interest between Cézanne and Arthur B. Davies.

"No two artists have ever more thoroughly contradicted each other's spiritual values than these two men. It was the aim of Cézanne to achieve reality by seeing the object, the 'superb fact,' entirely in its own terms, and utterly bare of extraneous poetry; to approach and feel and encompass the mysterious substance of life with all the senses and with the whole weight and animation of the body; and to find and invent the methods most competent to record his discoveries. Davies, however, was full of a vague, school-girlish poesy; and his art was the extension of this sort of inherited poetry at the expense of a complete participation in life itself. One has merely to read his titles to comprehend how second-hand that romance was. There is no real tension, or appetite for the grasp and encompassment of solid form, in his approach. His art is that of the caressing finger-tips. The pigment is put on with evident delight, with a good deal of daintiness and taste. There is paint quality of a sort in every canvas touched by him. But the rhythm is weak and wan,

Grant Wood 'Organizes' Hoover's Birthplace



"Birthplace of Herbert Hoover, West Branch, Iowa," by Grant Wood.

As an engineer Herbert Hoover knew how to organize things, and on the strength of this he was made President of the United States. An artist likewise is an organizer, or should be, and Grant Wood, another native Iowan, has organized the President's birthplace at West Branch and made a composition of it. The painting is one of the features of the third annual exhibition organized by the Iowa Art Club and revealed at the Younker Art Gallery, Des Moines, this month, preparatory to a tour of other Iowa cities. The creek in the foreground, spanned by the neat little concrete bridge, is where Herbert

used to swim when a boy. The painting is a realization of a typical Iowa village. Grant Wood is the artist whose prize-winning "American Gothic" drew so much attention at the Chicago annual last season.

A landscape by Lawrence O. Stewart of Des Moines was picked as the best work in the exhibition by a jury headed by Louis Ritman of Chicago. A semi-nude by Grace French Evans of Davenport won first prize for figure, and "An Ozark Landscape" in the modern "American scene" style by Adrian Dornbush of Cedar Rapids was adjudged the best landscape.

utterly without intensity and 'guts.' Besides, his method, his idiom, is strongly derivative: and eclectic at that. His later paintings bewilder with reminiscences of Ryder, of the Italian primitives, of Corot, the Chinese, Greek vase-painting, and other pictorial norms; none of them improved by his treatment. Viewing them, one cannot doubt that Davies had an exquisite appreciation of the effects of other men. But his appreciation appears merely to have cost him the relatively personal style of his earlier canvases.

"As for the indications of a thorough uncertainty in matters of quality, the collection is unhappily loud with them. The aesthetic inferiority of the Renoir oil, of the Derains, of the Rousseau and numerous other specimens is by no means the most strident note of this chorus. What most saddened the visitor was the fact that Miss Bliss associated with the work of men of the greatness of nature of Cézanne and Seurat and Daumier, and Degas, Pissarro, and Picasso, too, not only expression in the spirit of Davies, but expressions of such very inferior attitudes as those of Gauguin and Walt Kuhn and several other of her artists ultimately are. And at the expense of Van Gogh and Sisley, Braque and Bonnard, to say nothing of the great American contemporaries! One could have condoned a merely defective sense of workmanship. To be an American, after all, is to be unprepared. But indiscrimination of the quality of human souls! That borders on the inexcusable.

"The collection, with certain provisions, goes to the museum of which Miss Bliss was

the vice-president; and its directors undoubtedly, in time, will make their own selection from the confused bequest. But it remains a pity that it is so half-and-half a thing. Is not hierarchy of values the greatest of national assets? The confusion of them displayed by this well-meaning lady's aggregation of paintings is certainly the most devastating of all forms of poverty."

Miss Hoffman in Hawaii

The Honolulu Art Society gave a reception at the Honolulu Academy of Arts in honor of Malvina Hoffman, during her recent visit there. Miss Hoffman was in Hawaii making studies of racial types for the series of 25 full length bronzes and 80 heads which she is sculpturing for the Hall of Living Man, Field Museum, Chicago. From Honolulu she departed for various Oriental countries.

One of the first models selected by Miss Hoffman was Sargent Kohonomoku, brother of Duke Kohonomoku, famous Olympic swimming champion. The brothers are considered among the finest living types of the Hawaiian race.

New Gallery for Detroit

The Colony Club of Detroit, an exclusive club for women, has opened a club gallery in its new Georgian building. Headed by Mrs. William N. Miller, Michigan painter, the art committee chose for the initial offering a collection of paintings by contemporary American artists sent by the Grand Central Art Galleries of New York.

Connick Completes "Christian Epic" Windows



"King Arthur." Kingship and Loyalty.

Charles J. Connick, Boston stained glass designer, has completed the fourth and last of his series of "Christian Epic" windows for the new chapel of Princeton University. The theme he has interpreted is that of Sir Thomas Malory's "Le Morte d'Arthur," the XVth century legend which Tennyson utilized in his famous "Idylls of the King." The three companion windows have as their themes Dante's "Divine Comedy," Milton's "Paradise Lost" and Bunyan's "Pilgrim Progress." Critics have pointed out Connick's work with stained glass as an indication of a strong revival of this medieval medium.

The huge Arthur window, measuring 44 by 13 feet, tells with a wealth of detail the entire story of Arthur, legendary first ruler of Britain, and the search for the Holy Grail. The bewildering variety of tales included in "Le Morte d'Arthur" have three colorful threads of unity—the mystical character of Arthur himself, the chivalric ideal and the achievement of the Holy Grail. Connick has presented the medieval spirit in pure color and light to recall Malory's world of love and strife. Through these allegories and symbols of white and black magic, chivalry and spiritual ideals runs the thread of medieval Christianity.

The division of the window into three tiers of lancets and tracery helps to articulate the character of the entire design, enriched by traditional heraldry and medieval symbols. In the lower left hand panel Malory is shown laboring at his writing in Newgate Prison, where, as a political prisoner, he is said to have



"Queen Guenevere." Ideal of Love.

composed the entire work. After this introduction the tales are unfolded.

The first tier presents the life and death of King Arthur, the marvelous Sword Excalibur, Violence and Black Magic, and introduces the Love of Lancelot and Guenevere, Malory's chief interest. It has been assumed that the brave, wayward Lancelot embodies the ideals and aspirations of the author himself.

The middle section, devoted to the Chivalric Ideal, is given significance by the symbols of the Round Table (glorifying the King) and the Tournament (glorifying the Queen). These two medallions are reproduced herewith. Arthur is surrounded by eight knights in the Medallions of Chivalric Virtues (the sacramental quality of true brotherhood). Sir Galahad seated in the Siege Perilous completes the group. Below in the Tournament medallion is a symbol of the field of honor and a reminder of the fight for the Queen when a strange knight on a white horse (Lancelot) bested her traducer, Sir Mador.

The upper tier represents spiritual aspiration as typified by the three pure knights (Sir Bors, Sir Galahad, Sir Percival) and Percival's sister, mounted to suggest their quest of the Grail. The tracery pieces are developed to symbolize the achievement of the Grail in the vision of Carbonek, culminating in the symbolic figure of the "Medieval Christ" emerging from the Holy Grail.

The ART DIGEST presents without bias the art news and opinion of the world.

Speicher's "Babette"

If the critics who wrote of the present Carnegie International had constituted the jury of award, there is no doubt that Eugene Speicher's "Babette" would have carried off first prize. It was disqualified under the jury which gave the award to Franklin C. Watkins's "Suicide in Costume" for the reason that Mr. Speicher was one of the jurymen. "Babette" is reproduced on the cover of this number of *THE ART DIGEST*. Carnegie Institute has just purchased it.

At least two critics were outspoken in hailing "Babette" as the finest picture in the exhibition—Edward Alden Jewell of the *New York Times* and Margaret Breuning of the *New York Evening Post*. Albert Franz Cochrane of the *Boston Transcript* called it "one of the masterpieces of the exhibition."

"If Mr. Speicher has ever done anything more convincingly beautiful than this canvas," wrote Mr. Jewell, "the reviewer's memory plays truant. 'Babette,' without the assistance of a single sensational brushstroke, without recourse to tricks, eye bribing or the seductions of clever virtuosity, dominates the large room in which she is placed. She dominates the show. Yes, returning from the arduous journey through this land and through that, half doubting, with memories of other fine pictures gathered in along the way, you stand before the Speicher canvas and reiterate the initial valuation. So grandly 'realized,' as painters like to say, so consummately a product of craft wedded to vision, this picture produces in the mind a state of repose approaching that to which Plotinus so often alludes in his quest of beauty."

Said Miss Breuning: "The outstanding canvas of the whole exhibit belongs to the American division, that of Eugene Speicher, entitled 'Babette.' It is the best work this painter has ever shown. Its soundness of draftsmanship, beauty of luscious coloring, enchantment of surfaces and textures are all integrated into a broad vital conception to which the slightest detail of the canvas contributes definitely. It is a superb work in which the inner creative vision of the artist and his highly developed technical powers have met in a rare harmony of brilliant expression."

Nadelman's Museum

A museum of folk and peasant art, containing paintings, sculpture, pottery, furniture, toys, glass and lighting fixtures, which Mr. and Mrs. Elie Nadelman have built in their home in Riverdale, New York City, will eventually become public property. When, and under what conditions, the collection of more than 10,000 objects will be turned over to the public has not yet been decided.

Mr. Nadelman, a sculptor, began acquiring these objects years ago with no thought of founding a museum, but as the collection grew, he decided to construct a building to house it. Now he has determined never to scatter the collection.

16 Wooden Pigs for One Wife

An exhibition of Melanesian art objects, lent by John M. Warinner of Honolulu, was on display at the Honolulu Academy of Arts. Carved images, masks, drums, ornaments, weapons, bowls from the Solomon Islands, Trobriand Islands, and other South Sea groups attracted many visitors to the academy. One interesting feature was a set of carved wooden pigs, 16 of which will buy a wife in the Trobriand Islands.

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Art by Camera

Claiming that photography should be regarded as a new art medium in which beautiful pictures may be conceived, the Julien Levy Gallery, New York, opened its doors for the first time with a "Retrospective Exhibition of American Photography," arranged in co-operation with Alfred Stieglitz, director of An American Place. This exhibition presents the background of modern photography by showing a selection of American work since the daguerreotype. These are scenes of the Civil War taken by Brady, who was the forerunner of the newspaper photographer; original prints by Gertrude Kasebier, Clarence White and other early masters; and both the earliest and most recent work of Alfred Stieglitz, Edward Steichen, Charles Sheeler and Paul Strand.

It has been asserted that photography cannot be legitimately included among the fine arts, as its scope is limited by objective reality. In the last analysis, maintains the director of the Julien Levy Gallery, it should not be likened to painting, nor even to the established graphic arts, but must be regarded as an entirely separate medium. Private collectors and museum officials on both sides of the Atlantic are fast accepting it on this standing. This new gallery plans to make an impartial statement of photography today in all its aspects and to be a center for photographic activity, hoping in this way to clarify problems both for the artist and the public.

The gallery during the winter will present a series of exhibitions of paintings, drawings and sculpture, but will devote itself in particular to photography. Following the present exhibition there will be a showing of portraits by Nadar, master of portraiture in France during the '50s and '60s; a selection of original prints by Eugene Atget not hitherto shown in New York; and the work of contemporary American and European photographers. In addition the gallery will display portfolios of the work of portrait and commercial photographers and so act as a central bureau to facilitate the execution of commissions. It will also present designs illustrating the application of photography to decoration, furnishings, textiles and murals.

Montclair Opens New Wing

The Montclair Art Museum has opened a \$100,000 wing, devoted to an exhibition of American Indian material, including examples of bead work, blankets, pottery, Eskimo ivory carvings, wood carvings from the Northwest and baskets. Both the wing and the collection are the gift of Mrs. Henry Lang of Montclair, in memory of her mother, Mrs. Jasper R. Rand.

Mrs. Richardson Dies at 83

Mrs. Mary Curtiss Richardson, whose works include many portraits of persons prominent in the history of California, died in San Francisco at 83. Her work was honored on numerous occasions. In 1887 she received the Norman Dodge prize of the National Academy of Design, and in the same year and several following was awarded medals for her work.

Singer Exhibition at Amsterdam

Word comes from Amsterdam of the exhibition there, in the galleries of Frans Buffa & Sons, of a collection of 32 new paintings by William H. Singer, Jr. It is understood that the paintings at the conclusion of the show will be brought to New York, where it is probable that an exhibition will be held.

New York Sees the Simple Art of John Kane



"Old Elm," by John Kane

At the "Gallery 144 West Thirteenth Street," New York has an opportunity to evaluate the art of John Kane, the Scotch-born Pittsburgh house-painter, whose admission to Carnegie Institute for three years in succession and whose praise by the critics have put his simple art in a place comparable with

Karfunkle, Realist

The new Painters and Sculptors gallery at 22 East 11th St., New York, is featuring the works of David Karfunkle and the tempera paintings of Philip Reisman for its opening show this month.

Realistic and romantic, Karfunkle's work is shown in its maturest form. The classic style of his paintings is probably due to his early training in Germany and his contact with the Romantic German school. After returning to America, Karfunkle remained in New York for several years developing the ideas he had gathered. His desire for greater realism, however, took him to France.

that of the late Henri Rousseau, for whose paintings collectors now pay high prices.

One of the most acclaimed of the pictures in the New York show is "Old Elm," herewith reproduced. The tree, lovingly handled, is declared to have been given an individuality of its own.

Henry McBride of the New York *Sun* in his review of the Carnegie International expressed the view that Kane's "Monongahela Valley" should have been awarded first prize instead of "Suicide in Costume," saying that it was "one of the truest works of art in the entire exhibition and much more essentially valuable than young Mr. Watkins's stylish affair. To have given this picture the first prize would have made clear to the larger public what has been clear to the smaller world of connoisseurs for some time, the true worth of this admirable poet and painter. . . . Sooner or later, I suppose, Mr. Kane will get this prize; so it is by no means a tragedy that he didn't get it this time."

JOHN LEVY GALLERIES

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and WOOD-CARVINGS by

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His Vision "Draws a Lengthening Chain"



"Highland," by Raymond Hill.

Raymond Hill, a member of the art faculty of the University of Washington, is holding a one-man show of water colors and oils at the Henry Gallery of the University, Seattle. Although he lives and teaches in the Far West, Hill is still somewhat a New Englander, journeying eastward every Summer to paint familiar scenes, but "with such a freshness," says Halley Savery, curator of the Henry Gallery, "that one has the illusion of seeing oft-painted scenes for the first time.

"This freshness of approach to old material is particularly noticeable in his treatment of the lighthouse, a bit of old New England which has become almost trite through repeated handling. Hill avoids the too dry pre-

cision of some of the artists and lets a judicious use of violet shadows on the white walls and of yellow-green in the fields surrounding the lighthouse serve as a foil for the precise elements of the building . . . Throughout all his water colors there is a quality of rain-washed earth, the intensified yet liquid color that only aquarelles skillfully handled can give. This is not gained by any sacrifice of form or by letting the paper play too heavy a part in imparting brilliance."

"Highland," reproduced herewith, has been purchased by Richard Fuller, director of the Art Institute of Seattle. Probably no reproduction can do justice to its tones and nuances.

used to transport the collection, which contains such items as paintings by Velasquez, Goya and El Greco, statues by some of Spain's greatest artists, carvings, jewels, tapestries and antique furniture of historic lineage. According to the New York Sun, gold plate alone filled 144 cases. The amount of duty paid by Alfonso was not made public.

Castle Lubovna, belonging to the Polish Count Zamojski, will be Alfonso's residence during his frequent stays in Czechoslovakia. Built in the XIIIth century, it had fallen into ruin by the end of the XVIIIth. Part of it was restored last year. Complete restoration will cost approximately \$1,000,000.

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Gellatly Is Dead

John Gellatly, who spent his life and his entire fortune collecting objects of art which, when he gave them to the nation on 1929, were valued at \$3,000,000, died on Nov. 8, 78 years old and a poor man. His widow, Mrs. Charlyne Whitley Gellatly, admitted that she had to borrow money to defray his funeral expenses, and asserted he had impoverished himself "to pose as a philanthropist," according to the New York Times. Many there are, however, who will proclaim his impeccable connoisseurship.

The widow, it is reported, intends to appeal to Congress to reject the collection which it accepted in 1929 for the Smithsonian Institution. If her appeal fails, she said she would retain lawyers to protect her interests. The collection is now housed in the Heckscher Building New York.

The facts seem to be these: Mr. Gellatly's collection became the property of the nation on May 12, 1929, when the House of Representatives accepted the gift by resolution. The collector was to keep it until his death. It was not until September, 1929, that he married for the second time, his bride, who was 43 years his junior, having been known on the stage as Charlyne Courtland. The gift at the time of marriage was an accomplished fact.

The Herald Tribune said Mr. Gellatly formed his collection "with a keen eye and sound judgment." The money he used was derived from the sale of the old Holland House, which he inherited from his first wife, who was Edith Rogers.

Works by Whistler, Sargent and La Farge are among his paintings, as are examples of the work of A. P. Ryder, Abbott H. Thayer, John H. Twachtman, Winslow Homer, George de Forest Brush and Max Bohm. Several European masters are also represented in the collection. There are also about 25 water colors and pastels.

Pottery, porcelain and glassware are included, along with Gothic sculptures in marble and wood, rich stained glass of the XIVth, XVth and XVIth centuries and art objects from China, Syria, Arabia, Egypt, Greece and Rome.

No Need for Psychoanalysis

There would seem to be a retrenchment from the so-called "cult of ugliness," judging from the reception given the works of E. Barnard Lintott, English artist, on exhibition at the Chester Johnson Gallery in Chicago and from the foreword to the catalogue written by Marie Stern, Mr. Lintott's wife who is an art dealer in New York.

"Lintott is a painter who does not feel it necessary to have exaggerated eccentricities in order to be original or to force his point of view. He believes that inadequate and slipshod technique are not needed to enhance the interest or aesthetic value of an artist. There has been in recent years a pernicious tendency to create a cult for the ugly, sinister and abnormal, to imitate the idiosyncrasies of artists who have arrived. On the other hand, more recently, the 'moderns,' seeking for new sensations, are reclaiming the early, tight, academic work of Corot and Ingres and hanging it in close proximity to Picasso and Matisse. The layman may once more take comfort in showing a preference for painting which does not have to be 'explained' or 'psychoanalysed.'

An English View

A London subscriber of **THE ART DIGEST**, who signs himself "An Admirer of Your Great Compatriot, Whistler," has written the following to the editor:

"A few days ago the London papers brought the news that Sir Philip de Laszlo, the artist, was sailing for the United States and I was wondering if he is going there on a state visit, or if the reason of his journey was his intention to get portrait orders?

"Knowing the misery in the art world in general at the present moment and having seen the hard struggle through which, specially, young artists are going through, I hope that Sir Philip will only favour your country with his visit, as the American artists would have serious reasons to complain about his presence.

"It is a well established fact that most of the really gifted artists lack the necessary business instinct to defend their interests. Those who go in for portrait painting mostly cannot acquire a social position, which is essential for getting orders, being too much absorbed in their studies, and neglect their appearances, or they are too modest to put themselves into the limelight of drawing rooms. Some artists who are so fortunate as to get valuable society connections through marriage to a lady of high social standing sometimes become their rivals, though their work is far inferior and, therefore, not of lasting value.

"Judging from pictures exhibited in Europe and from illustrations in the American art magazines, there are many American artists who could paint portraits as good as those of Sir Philip de Laszlo or some other of his former Hungarian compatriots, like Count Lippay, Mr. de Koppay or Mr. de Ferraris (who have already fallen into oblivion), and they would only be too happy to receive even the tenth part, under the present circumstances, of the amounts which these painters of fashion found justified to ask from their sitters.

"I believe that art should remain international, but if the public cannot be persuaded to support the artists of their own country, the artists should be entitled to protect themselves against foreign competition. The wandering artist should be compelled to pay a contribution towards a local institution for the support of artists in need. This institution,—call it the Arts League?—should be entitled to fix the contribution in proportion to the earnings of the foreign artist. This would be justified all the more as the foreign artist, usually only staying abroad for a limited time, avoids rates and taxes, which any permanent resident has to pay.

"I thank you in anticipation for the publication of these lines, which express the feelings of many suffering artists, and art lovers who would like to help them."

Simkhovitch and Children

Portraits of children by Simka Simkhovitch will follow the exhibition of American primitives at the Hackett Galleries, beginning Nov. 16 and continuing to Dec. 5. Simkhovitch, known both in Europe and America for his figure subjects, has lately turned strongly to the portraiture of children.

A student of the Royal Academy of St. Petersburg at the time of the Russian Revolution, Simkhovitch remained during the early part of the Soviet regime as instructor in the art school. Several of his works are owned by the Soviet Museum in Moscow.

Milles' Tritons a Memorial to Ericsson



"Fountain of the Tritons," by Carl Milles. Original in Sweden.

Carl Milles' "Fountain of the Tritons," presented to the city of Chicago by a group of twelve Chicagoans of Swedish descent as a memorial to the Swedish-American inventor, John Ericsson, was dedicated in McKinlock Court of the Art Institute on Nov. 12. The fountain is a replica of the group in the sculptor's gardens on the island of Lidingö, not far from Stockholm. It is one of the famous Swedish sculptor's most noted works.

The Tritons, four in number, are set in the center of a rectangular basin, 34 by 46 feet, containing 20,000 gallons of water. The graceful bronze figures, representing those mythological beings, half-fish, half-human, appear to be emerging from the deep, with their prey held over their shoulders. Jets of water spurt from the figures. Said Daniel Catton Rich: "Tritons they are, figures of the ancient world, but Milles has formed them not unlike the water deities of Scandinavian chronicles. The

suave, rounded forms they wore in the South are here made rude and angular; and the half-human, half-animal rhythm which plays through the group is a rugged, Northern conception

"The jets in front give an illusion of forward movement, the thin streams cast over the shoulders tie the group together by a system of interweaving arcs. Through the mist and spray, the four gigantic figures advance, supreme in their rude, half-humorous poses, creatures of a fabulous world of which Milles is the Zeus—and the Wotan."

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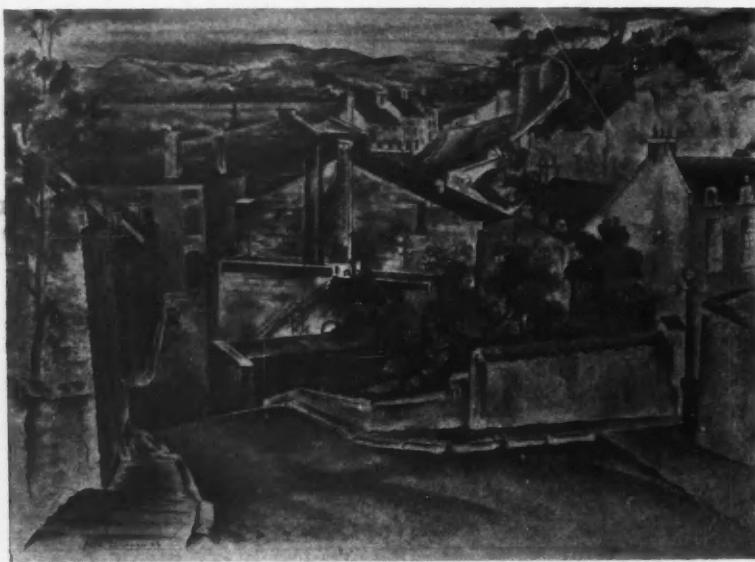
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Cincinnati Acquires a Dickinson Pastel



"Quebec," by Preston Dickinson.

Preston Dickinson, young American artist whose career was cut short by his tragic death, is now represented in the Cincinnati Art Museum by the above reproduced pastel "View of Quebec." The picture, an important addition to the museum's collection of works

by contemporary Americans, is a distinguished sample of Dickinson's style, interesting in composition and pleasing in color.

"View in Quebec" is to be included in the University Print Series, "Representative Art of the Last Forty Years," as an example of the contemporary period in American art.

A Modern Rejoinder

In his review of the Carnegie International, Albert Franz Cochrane, art critic of the Boston *Transcript* commented bitterly on the fact that no Boston artist was represented in the show. Morris Hall Pancoast made this rejoinder in the *Transcript*:

"I do not know that the dominating figures of what is elsewhere known as the Boston school share your writer's views in this matter, but if they do, they are certainly forgetful of their long years of successful efforts to keep out of Boston the sort of art that is now dominant at the Carnegie. Perhaps if they have been more kind to the struggling youngsters of a newer generation with new ideas (new to this decade at least) and new methods of expression, that younger generation now in control of most of the major exhibitions of the country would be more kind to them. They cannot expect more consideration than they gave."

"There was a gallery on Newbury street in Boston during the season of '29-'30 which was devoted to the idea of showing what it thought to be the best of the so-called moderns irrespective of geography. It was showing regularly the very artists who were then and are now important in these international shows: Charles Rosen on this year's Carnegie jury and John Sloan, who was asked to serve but was prevented by illness; Ross Moffett and Bernard Karfiol on last year's and Leon Kroll on the jury of the year before; Guy Pene Du Bois, William Glackens, Joseph Pollet, Rockwell Kent, Charles Hopkinson, H. Schnakenberg, William Dickenson, to mention only a few who have received Carnegie prizes or been on its juries."

"Did your art reporter encourage in the least the showing of these men with whom now he would like to associate his beloved Boston artists? The gallery's only real publicity came when it showed the work of Boston's own talented Margaret Sargent, and Edmund Archer."

"I beg to submit that any complaint on the part of the *Transcript* that Boston artists are ignored in the great modern exhibitions is inconsistent to say the least."

However, the *Transcript* did not print the final paragraph of Mr. Pancoast's protest, which read as follows: "Transpose your art policy to your music and literature departments and you would have Koussevitsky ignored when he dares to play modern music and Stokowski would not exist; while Hemingway, Faulkner and Amy Lowell, and even Walt Whitman would be quite beneath contempt."

Accepts Barnard's Gift

Swarthmore College has accepted the offer of George Grey Barnard to present the institution with a large number of casts of his works.

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International Art Center of Roerich Museum
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WATER-COLORS BY SAUL RASKIN
November 7th to 28th, 1931
Daily, Sundays and Holidays
10 A. M. to 5 P. M.
310 Riverside Drive, cor. 103rd St., N. Y. C.

Coming?

The fact that American newspapers have carried long display articles on the exhibition of forty portraits being shown at the Charpentier Gallery, Paris, by Alfred Jonniaux, a Belgian artist, has led the American art world to believe that this country is soon to have another visit from this painter. According to the account in the *New York Times*, the occasion was a gala one. "Nearly 1,000 Notables at Opening," said the headlines.

The exhibition is sponsored by the Belgian ambassador at Paris. Among the portraits are several of Americans high in the social world, whose presents mingle on the walls with those of royalty. One of the portraits is of Princess Astrid, Duchess of Brabant, wife of the Belgian heir apparent.

M. Jonniaux was in the United States four years ago, and painted thirty portraits in seven months.

Sir Philip de Lazlo, another painter of royalty and American society, is reported already to be in the United States.

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Moderns at Museum

A representative exhibition of the work of living artists and sculptors of the United States, Mexico, Italy, France, Germany, Scandinavia and England, comprehending about 75 examples, approximately half of them by Americans, will be shown at the Pennsylvania Museum of Art from Nov. 20 to Jan. 1. The Museum has endeavored to assemble a collection presenting the essence of the technique and approach of the modern artist, and to place modern American art in such relation to the work of other countries that the public will be able to determine whether the former is breaking away from the Continental tradition and developing a true American art.

The committee of selection, including Adolphe Borie, R. Sturgis Ingersoll and Carroll S. Tyson, has gathered together only those paintings which they believe mirror some definite contribution to the modern school. Some of them have never before been publicly shown. As an introduction to the galleries in which the modern canvases are hung, the visitor will have to pass through a gallery containing works done by the great artists of the XIXth century in France, representing Romanticism, the Barbizon school, Impressionism and Post-Impressionism. The modern group will include a canvas by Franklin C. Watkins, winner of the first prize at the recent Carnegie International, and a painting by Diego Rivera, internationally famous Mexican artist.

Other Americans represented: Julius Bloch, Peggy Bacon, Thomas H. Benton, George Biddle, Charles Burchfield, Peter Blume, Alexander Brook, John Carroll, Arthur B. Carles, Glenn Coleman, Vincent Canade, Guy Pene du Bois, Charles Demuth, Arthur G. Dove, William J. Glackens, Yasuo Kuniyoshi, Walt Kuhn, Rockwell Kent, Bernard Karfiol, Edward Hopper, Earl Hopper, George Luks, John Martin, Kenneth Hayes Miller, Richard McCarter, Charles Sheeler, Eugene Speicher, Niles Spencer, Maurice Sterne, Allen Tucker, Max Weber, Harold Weston, Georgia O'Keeffe, Reginald Marsh, José Clemente Orozco and David Alfaro Siqueiros. Europeans exhibiting: Italian—Giorgio de Chirico. German—Carl Hofer, Paul Klee, George Grosz, Otto Dix, Herman Max Pechstein and Max Beckman. Scandinavian—Der Krogh. French—Derain, Braque, Matisse, Pierre Bonnard, Georges Rouault, Segonzac, Raoul Dufy, Moise Kisling, Marc Chagall, Vlaminck.

The English paintings, which have been assembled through the courtesy of Sir Joseph Duveen, are the works of Mark Gertler, Duncan Grant, Roger Fry, Henry Lamb, Vanessa Bell, E. Wadsworth, C. R. W. Nevin-

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No Models, No Sketches, Rule of This Show



"Sea Fantasy," by Minetta Good.

Unique in its conception is an exhibition of "Imaginative Paintings" by members of the National Association of Women Painters and Sculptors at the Argent Galleries, New York, until Nov. 28. It is an experimental show of

son, Henry Tonks, Richard Sickert and Paul Nash.

This exhibition is part of a plan to show comprehensively the phases of contemporary art this season. Forthcoming exhibitions will comprehend the "Design for the Machine" and the modern developments in architecture, both in America and abroad.

subjective art, in which the artists tried to get away from what Boardman Robinson calls "eye-sight painting." It is an exercise in what Howard Pyle described as "working from the inside out instead of from the outside in." The fortunate child of today begins his art work with that point of view, but the adult artist, trained in the conservative schools of 20 years ago, has to adopt the method consciously, when he uses it.

It was the rule governing this show that the artists create their pictures entirely from imagination, using no models or preliminary sketches. There was no jury, and the visitor has to judge of the sincerity of the effort.

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Iroquois	Sioux
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Italian Sculptress



"Fridtjof Nansen," Fausta Vittoria Mengarini.

A collection of sculpture by Fausta Vittoria Mengarini, Italian artist, which comprises sixteen studies in bronze and seven in plaster, and ranges in subject portraits of such figures as Mussolini, George Eastman, Fridtjof Nansen and David S. Finley, to the "Spirit of Aviation," "Sun Dial" and sketches of a "Madonna and Saints," will be shown at the International Center of Roerich Museum until Nov. 28. The artist was born in Rome, spent her early years of study at the Fine Arts Academy there, and completed her training in Italian galleries and museums and other European art centers. Fausta Mengarini has designed and executed numerous important monuments in Italy and has exhibited her work in many cities of the United States.

At the same time that the sculpture is being shown, the museum will exhibit 35 new water colors by Saul Raskin.

Craftsmanship

The open letter by the president of the New York Society of Craftsmen in a recent number of *THE ART DIGEST* entitled "Craftsmanship in America," in which he asserted that practical help for the struggling artists in various crafts would mean as much to following generations as to the artists themselves, inspired an editorial in the *New York Times*. The writer, after commenting on the growing tendency of manufacturers to utilize the training and talent of well known designers, said:

"The craftsman, on the contrary, has no sense of security, bestowed by a huge industry, no positive assurance of an outlet for his wares, none of the graciousness of leisure, because he lacks definite connection with either work under pressure or time off. That there will ever be general discontent with machine-made products' simply because they were not made by hand is hard to believe. So many things can be made more quickly and cheaply and durably that there can be no real conflict. Yet there are thousands of others whose value is greatly enhanced because an artist has patiently brought them to beauty. There are, and always will be many whose joy in the possession of works made by hand is comparable to the gusto of the connoisseur and collector.

"Craftsmen will not disappear from America even in the most triumphant moments of the machine age. They have a pleasure in their handiwork which supplies them with incentive. The existence of the numerous craft societies in the country is proof that they are not dying out. But their societies could accomplish much more for them and for their 'professional heirs' if money were available for the spread of information about them. If centres in the larger cities could display and sell their work, they would enjoy rewards in addition to the satisfaction of turning out worthwhile work. Such centres would be of service to them and to the many people who know that craftsmen exist but do not know how to find them."

A Radio Medal



Columbia Broadcasting System Gold Medal, by Gaetano Cecere.

The newspapers in announcing the presentation of the Columbia Broadcasting System gold medal to Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, for "distinguished contributions to the radio art" failed, as newspapers so often do, to name the sculptor who designed it. He was Gaetano Cecere.

The medal is wholly symbolic. One side herewith reproduced, represents Euterpe, the goddess of music, and Pegasus, riding upon the ether wave; the other, containing the inscription, bears in the center a design of winged rays, sending towers and microphone.

Mr. Stokowski was awarded the medal, not as a musician, but for his experiments to better the technique of picking up sound in the concert hall studio. He went into the laboratory "and worked side by side with the engineers."

A Toulouse-Lautrec Show

A large collection of drawings done in pastel, crayon and pencil, by Henri Toulouse-Lautrec, will be on exhibition at the Knoedler galleries, New York, from Nov. 28 to Dec. 12. Although this group, which includes 20 drawings of the artist's favorite subject, the circus, has been published in facsimile, it was never shown publicly until last summer at the Toulouse-Lautrec exhibition at the Louvre.

The artist, Toulouse-Lautrec, a cripple from childhood, did these drawings in 1899 while he was in a nursing home, without models or notes, and executed them with the freedom of offhand sketches.

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Quick Recognition



"Bison," Eleanor Boudin. Sculpture in Cast Iron, 12 by 10 Inches.

Eleanor Boudin, to whose works several New York galleries gave a welcome this season when for the first time she put her sculptures before the art world, is the 27-year-old daughter of a distinguished lawyer and author, Louis B. Boudin, whose latest book, "Government by Judiciary," was brought out a week ago by William Godwin, Inc. Miss Boudin herself won the degree of Doctor of Law, after taking the Bachelor of Arts degree at Cornell, and would today be pursuing a career at the bar but for the fact that a serious illness befall her. She began to model with clay during her hours of convalescence. Artists who saw this work recognized her talent, and on their advice she went to Europe to recuperate from ill health and to study.

Returning to America, she showed her work for the first time this Summer at Woodstock. This Fall sculptures by Miss Boudin have been shown at the Hotel Marguery Gallery and the L'Elan Galleries, and will soon be shown at the Balzac Galleries and at Contemporary Arts. She will go to Haiti soon, to do a series of Negro figures.

Artists at the White House

The Middle West Art Association has commissioned Baroness Violet Beatrice Wenner to paint a portrait bust of President Hoover, and Helen Adele Lerch Miller to model a portrait bust of Mrs. Hoover, for which work both artists are receiving the co-operation of the White House. The portraits will probably be exhibited at the Corcoran Galleries, Washington and the Art Institute in Chicago. The painting of the President, after it has been shown at the Chicago World's Fair, will hang permanently in the State Art Galleries at Springfield, Ill.

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A Harvard Review

The Harvard Society of Contemporary Art has opened its first exhibition of the season at Cambridge, and, as usual, presents in the catalogue a philosophical analysis of the display. A digest of this document was made by Alice Lawton, art critic of the *Boston Post*. The history of modern painting is the history of the artist's "shifting away from photographic vision toward internally organized expression," asserts this presentment. The exhibition, consisting of a review of modern painting, by means of colored reproductions, is divided into six sections—Impressionism, Post-Impressionism, Cubism and Expressionism, with one allotted to Matisse, Picasso and Derain, and the last to Post War Tendencies.

"To quote or summarize briefly from the catalogue," says Miss Lawton, "the object of the exhibition is to trace the development of the artist from a mere copier of the real world to its translator as the Impressionists endeavored to progress; and his endeavor to be a creator rather than a borrower, which was the aim of the Post-Impressionist. They, we are told, became more articulate through the works of Derain, Matisse and Picasso, who allowed only their eyes to dictate—though Picasso even went beyond that!"

"As for Cubism and Expressionism—words which connote little to the average layman, the former abandoned realism for 'flat pattern with no clue to the real world' while the latter, subjective rather than objective, concerned itself with the 'remote regions of consciousness.' The catalogue concludes:

"Out of the post-war period came a group of artists who drew on the disillusion, the pace, the clamor of their time for inspiration.

"They are interested in discovering beauty in new subjects. They are also interested in the intensity achieved by a statement of the unexpected, the shocking and the ugly. More barriers are down."

THE ART DIGEST stands for non-commercialism and fairness in art journalism.

Children's Eyes



"The Oracle." Terra Cotta by Nura.

Nura, who heretofore has been known almost exclusively for her paintings of "unearthly" children, will come before the public as a sculptor for the first time on Nov. 23 in an exhibition of eight terra cottas at the Ferargil Galleries, New York. A group of her new paintings will also be shown. These are all studies of children "seen through children's eyes." When working, Nura seeks to assume a child's outlook on life rather than an adult attitude toward childhood, and the resultant paintings and sculptures are not studies of children so much as expressions of the spirit of children.

Nura, who is the wife of the painter, Burk Ulreich, was born in Kansas City and got her early training there. Later she studied at the Art Students League of New York and at the Chicago Academy. It was not until she went to Paris, however, that she began to work in her present style.

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ILLUSTRATED CATALOG ON REQUEST

Bell Wins Two 'Firsts' in Oregon Annual



"Major General Charles H. Martin," by Sidney Bell. First Award.

Sidney Bell, Oregon artist, scored a double triumph in the fifth annual exhibition of the

Oregon Society of Artists, held in the new galleries of the Meier & Frank Company, Portland. Bell, who in recent years has established a reputation as a portrait painter in the Northwest won "firsts" with his portrait of Major General Charles H. Martin, Oregon congressman, and with "Still Life." Another work which won popularity was Harold D. Marsh's "Marine," recipient of second place in its class.

The annual furnishes an opportunity for viewing a representative art produced in the Northwest. This year there were exhibited 108 paintings and eight pieces of sculpture by Oregon artists. Other honors went to: Clyde Leon Keller, Alda Jourdan, J. Stephen Ward, J. M. Coleman, Percy L. Manser, Eyler Brown, Amanda Snyder, Katherine Talbott, Laurence K. Fraley, Lydia Herrick Hodge, Victoria Avakian, Lucia Wiley, N. B. Zane, Rockwell Carey, Nellie Best, Errol Proctor, Alfred Schroff, Walter Church, William F. McIllwraith, Melville T. Wire, Henry Schaeffer, H. Abbott Lawrence, Vesta Wells, Margaret Hesler, Millicent Bonbright, Georgia Heckbert, Margaret John.

Sumner's Insult

Here is the editorial which the Hartford *Courant* printed on the fiasco John S. Sumner enacted at the Silberman Galleries, New York, and which was reprinted in the Boston *Transcript*:

"There was a time, not so long ago, when 'indecency' could be almost universally defined. The brazen hussy whose skirts did not conceal every last inch of her legs was indecent. The bounder who so far forgot himself as to exclaim 'the devil!' in a drawing room was a dangerous influence to the home. It was a day when Mrs. Grundy was a national figure and when Anthony Comstock could properly be regarded as an expression of the wishes of 'the better element.' Everyone knew what was proper and what was not. Decency and propriety were practically synonymous, and moral censorship was not supposed to be a considerable or objectionable burden.

"Times have changed. The boundaries of decency have been vastly extended. And between the realms of the positively decent and the indubitably indecent lies a great shadowy region in which each individual claims the right to determine for himself what is harmful and what is not. But there is a stalwart band of reformers, bred in the shadow of the great Comstock, that insists that times have not changed, that a glance at a nude paint-

ing is a glance at sin and that the downfall of the nation attends the publication of every volume so much as hinting that there is such a thing as the human body.

"In the lead of this band of hope is Mr. John S. Sumner, executive secretary of the New York Society for the Suppression of Vice. He is a conscientious and sincere gentleman who believes that humanity must be protected from itself, but art lovers as well as the great body of normal, decent-minded citizens will probably regard his latest attempt at protection as an unwarranted and high-handed reflection on their moral character. For Mr. Sumner walked into an art gallery in New York the other day and demanded that a four-century-old painting of 'Susanna' by Titian be removed from the show window, presumably because it would incite to vice!

"There is something pathetic in Mr. Sumner's version of a mankind that must be protected from such influences. Perhaps humanity is not always so noble as it has been painted, but is it so completely degenerate that it must be forbidden to look at the work of a man whom the Renaissance considered one of its greatest artists? Are we to be permitted to see only what is good and beautiful through the eyes of one who denies that there is anything of goodness or beauty in the body? Mr. Sumner implies an insult to his fellowmen. One wonders why he thinks they are worth saving."

Painter of Virility



"Portrait of Mr. Reilly." Painted in Philadelphia in 1823 by John Neagle.

The Minneapolis Institute of Arts is gradually assembling a representative group of paintings by Americans of the early Republic. Already examples by Benjamin West, Gilbert Stuart, Rembrandt Peale, John Vanderlyn and Thomas Sully hang in the Institute's galleries. To these now has been added a typical portrait by John Neagle (1796-1865), purchased through the Dunwoody Fund from the Ehrich Galleries of New York. It is a likeness of a Mr. Reilly, painted in Philadelphia about 1823.

"Mr. Reilly" was probably a successful merchant or lawyer, and Neagle has depicted his subject in his characteristic straightforward manner. Neagle's portraits show him a skillful delineator of character, a sincere recorder of his times, and a vigorous draftsman. His portraits of men are rated higher than his likenesses of women. The artist probably realized this demarcation in his talent, for he was content to leave the painting of his country's beauties to his friend and father-in-law, Thomas Sully. Truthfully it has been said: "Sully painted the beautiful women and Neagle painted the virile men."

Steals Painting as Crowds Pass

A modern painting by Gerrit Honduis, American artist, valued at \$250, was stolen from in front of the Neumann Galleries, 9 East 57th St., New York, where it was placed in a bronze display case. The thief, without arousing the suspicions of passersby, removed the case, which was screwed to the stone slab of the doorway, and carried away both case and painting.

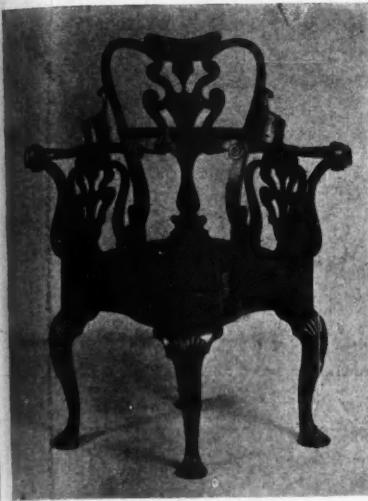
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"Corner" Chairs



George I Walnut Roundabout Chair.
About 1720.

A remarkably complete assemblage of roundabout or "corner" chairs of the English XVIIIth century is included in the art objects in the Thomas B. Clarke collection which will be put on exhibition Nov. 28 prior to its dispersal the afternoons of Dec. 2 to 5.

The majority of these finely carved "corner" chairs, which range from a Queen Anne "master" roundabout made in England about 1715, through a George I walnut five-splat roundabout, about 1725, to Chippendale roundabout types, are of mahogany, but walnut, yew and elm are also represented.

An opportunity is here afforded to note the tremendous variations on the one theme which the English cabinetmakers of the XVIIIth century were able to make; variations in the upper tier of the back, in the openwork splats and the splats of the lower and upper tier of the chairs as well as in the seat frames and legs. A good example is a George I carved walnut "master" chair, made about 1720, showing strong Dutch influence with gracefully curved openwork back and arms filled with cartouche-shaped openwork splats carved in leaf festoons and flower designs.

Among the other furnishings and furniture which come from Mr. Clarke's residences in Southampton and in New York, are to be found several notable early American pieces which have been illustrated in Wallace Nutting's "Furniture Treasury."

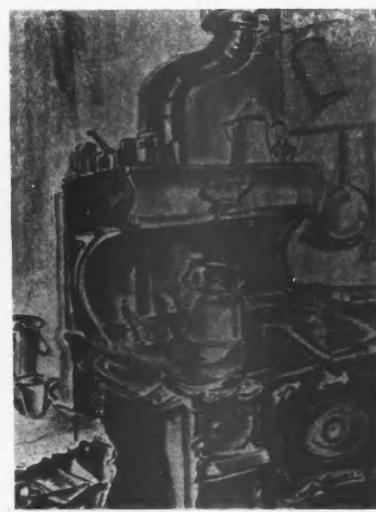
Rare rugs, carpets and tapestry panels make up another group displaying further Mr. Clarke's discrimination as a connoisseur and collector.

Colorado Art Starts an Eastern March

Believing that there exists a prejudice against Western artists, which can only be destroyed through the wide showing of their works, five young painters of Boulder, Col., last summer organized as "The Prospectors," and have now arranged a circuit exhibition. Their show is booked for Oklahoma, Kansas, then Missouri, then Indiana. The tour, it is hoped, will be extended further East.

All five of the "Prospectors" are members of the faculty of the Fine Arts Department of the University of Colorado, and came West from such widely scattered homes as Newfoundland, New York, Pennsylvania and Indiana. Their paintings in this exhibition are essentially western in character and are of varied subject matter and media.

In landscape mountain scenery is the most popular subject. While the portraitists have contributed interesting studies of mountaineers. The catalogue gives a vivid description of the environment in which these Boulder painters live and work: "The foothills of the Front Range rise in ever increasing strength towards the West of us, the rolling plains with their cottonwoods and silvery canals to the East. We have all around us the spirits of the Mountain Man, the once hostile Brave and the intrepid settlers, whose cabins may still be seen. We are near the 'Ghost cities,' skeleton reminders of the romance, gold and the crude, roaring life of the great mining days. In thus staking our claims, we are satisfied that we



"Kitchen Stove," by Muriel V. Sibell.

have hit 'pay dirt,' and have the untiring hope that one day we will indeed make the 'big strike.'"

Reproduced herewith is "Kitchen Stove," by Muriel V. Sibell, acting head of the art department at the University. The artist took her subject from the interior of one of the old cabins, which she delights in depicting.

Ehrich Paintings in Sale

In the group of 70 paintings from the collection of the Ehrich Galleries, on view at the American Art Association Anderson Galleries, New York, until the evening of Nov. 20, when it will be dispersed at auction, is a portrait of Abraham Lincoln, the work of Francis Bicknell Carpenter, who perhaps knew the Emancipator better personally than any other artist. Carpenter, who was considered one of the best portrait painters of his time, lived at the White House for six months while he was making studies for his painting, "Lincoln and His Cabinet." The portrait was done by Carpenter in 1865 on the order of Jacob Neafie, a Philadelphia ship builder and intimate friend of Lincoln.

Other paintings included range from the XIVth to the XIXth centuries, with XVIIIth century English portraits, XVIIth century Dutch landscapes and early American portraits predominating. Among the portraits in the British group are two by Sir Thomas Lawrence, one a small intimate portrayal of Fanny Kemble. Gainsborough, Reynolds, Raeburn, Beechey, Hoppner are represented.

"Marion Grant Studios"

The old Whitney house at 114 Remsen Street, Brooklyn, has been converted into a center for social and artistic endeavor, under the direction of Mrs. Seaward Grant. The house, renovated and altered to conform to Mrs. Grant's ideas of a fit setting for the showing of works of art, bears the name "Marion Grant Studios." Brooklyn and Manhattan artists will be encouraged.

Mrs. Grant is already well-known for her work in behalf of the artists of Brooklyn; her home has long been a haven for them. The opening exhibition consisted of a large group of selected works from members of the art societies of Brooklyn. On view now are sculptures by Isabel M. Kimball and paintings by John Smith.

Pierre Matisse's Gallery

Pierre Matisse has opened his first exhibition of paintings by Modern French masters in his new gallery, 51 East 57th St., New York. Pictures by Braque, Derain, Dufy, Lurcat, Matisse, Picasso, Rouault and Rousseau are included in the exhibition.

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A Patty Still Life



"Oriental Still Life," by William A. Patty.

For the third year in succession William A. Patty will exhibit from Nov. 21 to Dec. 4 at the Fifteen Gallery, New York, of which he is a member. Recently he has devoted himself particularly to portraits, which will predominate in his show of oils, pastels and lithographs. However, a few landscapes will be included.

Among the works shown will be "Oriental Still Life" herewith reproduced, which drew much attention at the last Exhibition of Long Island Painters, held at the Brooklyn Museum. It presents, according to the critics, a fine balance of blues and reds. Mr. Patty is corresponding secretary of the Brooklyn Painters and Sculptors, Inc.

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New York Season

A number of extensive exhibitions of old masters held prominence during the past fortnight in New York art circles. Dutch masters, assembled by the College Art Association, were on view at the Kleinberger Galleries. The collection was made up of loans from dealers and museums, presenting Dutch art of the XVIIth century with particular emphasis on genre and landscapes. The Leger Galleries are showing until Nov. 28 a group of newly acquired paintings by such old masters as Tintoretto, El Greco, Gainsborough, Hoppner, Teniers, Rubens, Van Dyck, Hubert Robert, David Vinkenbooms, Louis Le Nain and Paolo Zacchia. With two exceptions these paintings are having their first showing in America. "The Landscape in French Painting," a group of selected canvases from the important collection of M. Etienne Bignou of Paris, comprised an exhibition at Knoedler's.

Margaret Breuning of the *Post* wrote: "The theme is well sustained by examples ranging from Claude to contemporary painters including examples of the Barbizon school, the impressionists, the post impressionists and those artists of today for whom no one concise title could be given in their diversity of aim and expression. This large exhibit, with its many facets of interest, also illustrates strikingly the reaction of the artist to his time and its psychological mood. It is not only that enormous changes are revealed in technical procedure in the progress from past to present but that equally remarkable alterations appear to take place in the attitude of the painter toward his subject. Something of the enveloping world of thought and feeling which shaped these modifications to a large degree may be felt in the differing works of the epochs interpreted here by more than forty paintings. One must conclude from the direct testimony of these canvases that not only has the face of the physical world been vastly altered in the period of time represented by the works

[Continued on page 19]

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Philadelphia Annuals



"My Mother," by Alma Hirzig Bliss. First Honor in Miniature Painting.

The combined water color and miniature annual is being held until Dec. 6 at the Pennsylvania Academy of Fine Arts. Alma Hirzig Bliss won the first miniature prize. The water color awards will be announced Nov. 24.

The critics commented on the smaller proportion of portraits in the 125 miniatures. "The modern trend in miniature painting," wrote Dorothy Graff in the *Public Ledger*, is more toward that of a picture in the little than toward miniature as an art of portraiture."

"Too many water colors were shown with too little discrimination, the art writers complained. The catalogue contained 881 titles. Miss Graff was sad. "A large exhibition," she said, "demonstrates much more conclusively than the small gallery offerings the sameness of viewpoint and technique being employed today by artists who choose the water color medium. If one were to pass over the facile array of landscapes, marines and still lifes, so able in execution, and so thoroughly without significance, except to emphasize the sheer bulk of their ilk, where may one look for that saving grace of a fresh viewpoint?"

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A Colorful Art



"Myself," by Robert Philipp.

For the first time since 1928, Robert Philipp is showing his paintings, at the gallery of An American Group, in the Barbizon Plaza Hotel, New York. "Colorful" and "weighty" are adjectives that have been applied to his work, and Royal Cortissoz of the New York *Herald Tribune* recently characterized his art as being akin in "fineness" to that of Renoir. There are 22 paintings in the show, and none of them ever has been shown before.

"Self Portrait," here reproduced, is typical of the artist's brush stroke and the solid quality of his figures. Landscapes and still life subjects also are included.

Japan's Way

[Concluded from page 2]

Ta Keuchi. During these years he watched water birds: he noted their feathers with their changing colors, the movement of their muscles; he observed every bone of their bodies, he studied the expression of pain, of joy, of contentment in their eyes. Finally he knew ducks so well that Sei To Ta Keuchi allowed him to begin to sketch them. Today, after more than 40 years of painting, he has honor and fortune.

In the garden of his home in Kyoto, Hori has built a large pond, where his ducks live. There he goes to watch them for hours at a time, while they swim, eat, make love, and die. Before he begins to paint his thrilling compositions he prepares with one or two days of intense observation, and abstains from food.

New York Season

[Continued from page 18]
on exhibition but also that man's mental horizon has been changed in a corresponding degree."

A retrospective exhibition of paintings by Amedeo Modigliani, belonging to collectors in America and abroad, is being held at the Demotte Galleries. The show, which includes 29 canvases, is for the benefit of the Fund Modigliani and brings to mind the tragic life history of the artist. Modigliani died at an early age, partly of poverty, leaving behind a one-year-old child. The mother committed suicide the day after and the child passed into the care of the artist's brother. The fund was started two years ago so that the now 11 year old child, might be aided by the many admirers of her father.

"Many influences," wrote Edward Alden Jewell in the *Times*, "conspired to turn Modigliani's painting into a channel that, notwithstanding these deep and sometimes obscure sources, is intensely original. Byzantine art, the paintings of certain of his great Renaissance compatriots in Italy, Negro art, the experiments of the cubists in Paris—all these interested Modigliani, often profoundly. Yet the slow and at the same time enkindling and feverish passion that beats through his paint was passion of the most personal and individual kind."

"Montparnasse became the theatre of his febrile existence; there it was that most of the paintings were done. Modigliani was frail and his health, through the last years of his life, was precarious. Maud Dale tells us, in the beautifully prepared illustrated catalogue, that 'most of his nights were spent in the cafés, a drawing block in one hand and a pencil in the other, with models all about, to be had free. Short hours of sleep or peace came so seldom between paroxysms of coughing that it seemed a waste of time giving up the night with all its excitements to wait for a little disturbed rest. With the false strength of one in whom a fever burns, eyes too bright, a wit too keen, his scarf of bright colors about his throat, and always the ability to charm, he went from café to café.'

"The end came in December, 1920. 'Working in a studio without heat,' writes Mrs. Dale, 'he became so ill that it was necessary to take him to the Hospital de la Charité. A day, a night of delirium, a few hours longer, and Modigliani was dead.'

"His art remains."

Leo Sarkadi, whose portrait drawings of theatrical celebrities have appeared in the pages of New York newspapers for several seasons, is holding his first one-man showing

"Solid, not Stolid"



"The Haunted House," by Vera Stevens.

Vera Stevens, at the Morton Galleries, New York, held an exhibition of paintings—flower subjects, still lifes, interiors, landscapes and portraits—which brought wide praise from the critics. Speaking of the varied scenes she depicts the *Times* said: "Miss Stevens proves always a reliable guide. She provides interesting subjects and paints them in solidly, to stay. Yet the color frequently sings. It is solid, too, though not stolid."

The *Post*: "Her flower pieces have the same sympathetic interpretation as her previous work; the feeling of emotional reaction to the subject conveyed through delicate nuances of color, crisp definition of petal and leaf, variety of textures and a well-considered deference to the actual character of each floral sitter." The *Sun* found the work bearing "the mark of sincerity and earnestness."

of drawings, paintings and etchings, at the Balzac Galleries, until Nov. 18. A Hungarian by birth, he is American by adoption and is classed as a member of the American school.

The *Herald Tribune*: "Sarkadi's origin tells in his landscapes, which are decidedly interesting as impressions of our countryside seen through new eyes. But the strength of his exhibition lies in his heads, whether in drawings or paintings. The latter have a hint in them of the fervid touch of Mancini. The drawings are more personal, powerful, vivid

[Continued on page 23]

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Chicago Sees Trebilcock, Back from Italy



"Sleeping Venus," by Paul Trebilcock.

Paul Trebilcock, just returned from four months of painting in Italy, is exhibiting 25 canvases at the galleries of Carson Pirie Scott & Co., Chicago, during November. It is the first one-man show this young Chicago artist has had in his native city in four years, and

is calculated to reveal his versatility in the painting of both men and women. Masculine character in his canvases presents a vivid contrast to the beauty of his women, the color and tone of his nudes.

Trebilcock is gaining an eminent place in

Print Makers

The Year's Prints

The ninth annual showing of the Fine Prints of the Year for 1931 will occur at the Brooklyn Museum from Nov. 17 through Dec. 31. This collection, which later will be published in book form, is made up of European and American sections, totalling 100 of the outstanding etchings of the current year.

Malcolm C. Salaman, English art critic, as usual, was the one to take care of the foreign section. He has edited "Fine Prints" and has selected the European group since the inception of the publication. Miss Susan A. Hutchison, curator of prints of the Brooklyn Museum, was chosen to select and edit the American group. Of the 550 prints submitted she chose 50 that in her belief are most representative of contemporary American etching.

the field of American portraiture. Examples of this phase of his talent in the show are the portrait of Dr. W. G. MacCallum, one of the heads of Johns Hopkins, lent by that great medical center; Dean Peter C. Lutkin of Northwestern University and Dr. Edgar J. Goodspeed. Prize winning pictures occupy a prominent position, for Trebilcock has consistently received important awards since the start of his career. Recent winners include "Two Women," which received the first Hallgarten prize at the National Academy last Spring, and "Antheia," which brought him honors at several of the Summer shows.

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Among the Print Makers, Old and Modern

The 'Ratio System'

The American Institute of Graphic Arts has selected John Taylor Arms as the conservative juror and Max Weber as the modern juror for 1932 to select the "Fifty Prints of the Year" and has announced that a new jury plan, called the "ratio system" will be put in effect, which it is hoped will remove "the faintest suspicion" of unfairness from the selection. The last day for submitting prints is Jan. 1, 1932.

Mr. Burton Emmett, the member in charge of the exhibition, will soon send to every printmaker in America a printed announcement of the change.

"The prints for this exhibition," says Mr. Emmett, "will be selected hereafter by two jurors instead of, as they have been during the past three years, by one. The two jurors for the 1932 exhibition will be John Taylor Arms and Max Weber; the former to choose the 'conservative' prints, the latter the 'modern.' The plan under which they will operate has been called the 'Ratio System' and was explained in full in the April 15th issue of THE ART DIGEST.

This will be the third jury plan to have been used for this exhibition. The causes for dissatisfaction with the two earlier methods and the charges of unfairness which grew out of the second one have been discussed in a recent letter from the writer to an eminent artist who had written severely criticizing the conduct of the exhibition. Since the exhibition is an annual event in some sixty cities, the subject is one of general interest to print lovers and of real importance to print makers. The letter (somewhat revised) is accordingly reprinted here in full."

The letter to which Mr. Emmett refers is as follows:

"My dear Mr.____: — I fully realize, not only the time and thought, but the earnestness represented in such a long, carefully thought-out letter as the one you have written me. I feel complimented that you felt free to write me so frankly, and, as you will see, there are

[Continued on page 32]

Chicago Etchers' Annual

Bertha E. Jaques, who for 21 years has handled the myriad details connected with the annual exhibition of the Chicago Society of Etchers, has been constrained, for reasons of health, to retire from these arduous duties.

In announcing the society's regretful acceptance of Mrs. Jaques' decision, Lee Sturges, the president, stated that the annual exhibition, now international in scope, will be organized in the same manner as formerly. The society has arranged with the Art Institute of Chicago, where the exhibitions are held, to assume their management.

Instead of being held in February, as heretofore, the 22nd annual will open March 24.

Webb Etches American Scene

A. C. Webb, American etcher who resides in Paris, has just completed an extended tour of the western part of the United States. The artistic results of his trip are on view in the galleries of Carson Pirie Scott & Co., Chicago, until Nov. 28, affording print lovers an interesting opportunity to compare his handling of the "American scene" with his better known etchings of European subjects.

Cleveland Gets a Rare Campagnola Print



"Woman Reclining in Landscape," by Giulio Campagnola (1482-after 1515).

An important addition to the print collection of the Cleveland Museum is the above reproduced engraving, "Woman Reclining in a Landscape," by Giulio Campagnola, XVIth century Venetian artist. It is a gift of the Print Club. The engraving is one of this rare artist's most beautiful and important subjects, representing him at the period when his style was best and his technique most accomplished.

The museum's *Bulletin*, after speaking of

the masters who influenced Campagnola's style (Giorgione, Bellini, Mantegna), said: "The print as a whole, with its idealization, its close attention to perfection of textures, and its rich contrasts of light and dark, is a splendid example of Venetian art of the early Renaissance. If Campagnola's subjects are lacking in originality, they are never mere copies; for his interpretations are individual and have a charm all their own, which is enhanced by sheer beauty of execution."

Tribute to Cole

Memorial exhibitions paying honor to Timothy Cole, ranking American wood engraver of his time, who died on May 17, have been holding a front position in the print field within recent weeks. The Brooklyn Museum has just closed a showing of 200 plates, selected as being the most representative of this master's art, through the courtesy of Mrs. Cole. Philadelphia is now rendering tribute to Cole with an even larger Memorial show, held at the Print Club until Nov. 28. Almost 450 prints are on view, the bulk of which come from the private collection of Mrs. William T. Tonner, a Philadelphia enthusiast who has only been assembling prints for six years.

There is much of human interest connected with the Philadelphia showing. A feature is the portrait of Timothy Cole, done by his son, Alphaeus P. Cole, and lent by Mrs. Tonner. The Print Club has issued a sumptuous catalogue containing a complete list of all the known works of the artist, with many of his most notable achievements reproduced in full-page illustrations.

Robert Underwood Johnson wrote in the foreword: "Timothy Cole was the Homer that never nodded. There are no failures to his debit. He left a veritable national portrait gallery, but his *magnum opus* was the

series of 'Old Masters' of Italy, England, Holland, Belgium, France and Spain, upon which he was occupied for 26 years (1884-1910). It was a memorable enterprise. His range of sensibility to various styles and the beauty of his own style constitute one of the glories of modern art. His immense resourcefulness in method is alone of the essence of genius. No such spirituality has been displayed in any other reproduction of great paintings."

Kerr Eby's New Etchings

Frederick Keppel & Co., New York, announce the publication of six new etchings by Kerr Eby. They are "Driftway Moonlight" (\$48), "The Lantern" (\$40), "New England Hunt—The Ford" (\$36), "New England Hunt—Riding to Covert" (\$36), "Evening" (\$36), and "The Light in the Woods" (\$48). These prints are now on view at Keppels.

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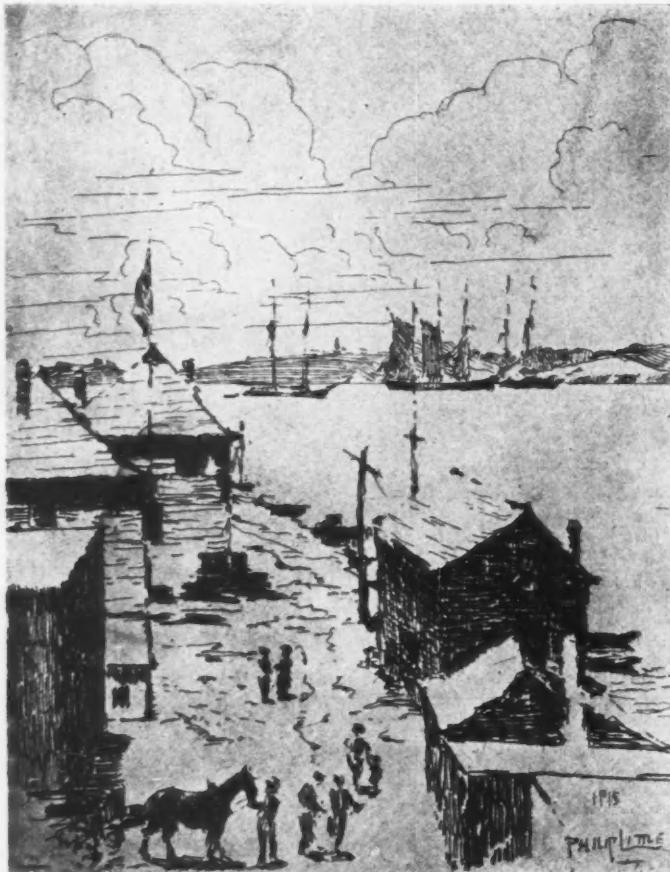
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Among the Print Makers, Old and Modern

Philip Little Gives Minneapolis 85 Prints



"Derby Wharf, Salem," by Philip Little.

A generous gesture by Philip Little, well-known American painter and etcher, is his gift of 82 etchings and three lithographs to the Minneapolis Institute of Arts.

Philip Little is primarily a painter and etcher of the sea, of the Atlantic coast in and around Salem, where he makes his home, at Gloucester and the picturesque spots in Maine. He is interested in the ever-changing life of the sea, not only as he himself has seen it but as it was lived in the romantic days of the clipper ship and the Spanish galleon. Visitors to the Institute will see the sea in all seasons, at all hours, in all conditions of weather. These etchings are Little's contribution to the "American Scene."

Said the Institute's *Bulletin*: "Philip Little was one of the first of his generation to proclaim the supremacy of the American subject and to seek a native expression of the native scene. His works are vigorous, pictorial and authentic, expressing an intimacy with the moods of the sea and the activities of ships and the restless movement of harbors. For many years he has worked in a studio built at the harbor's edge, has in his long and active life watched the disintegration of the old sailing trade and the rapid disappearance of the Yankee fisherman, and recorded this transient phase of America with sure artistry and the faithful honesty of the historian."

One of Little's favorite subjects is Derby Wharf, a few blocks from his home in Salem. This is one of the most romantic spots along the New England coast. Nearby is the Customs House where Nathaniel Hawthorne once worked as a bookkeeper.



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Dynamic Symmetry



"La Chimere et le Sphinx," John S. Eland.

Here is an aquatint, as deep and velvety in color as a mezzotint, which was created by application of the laws of dynamic symmetry—that ancient system of Greek artists, lost for centuries but rediscovered by the late J. Hambidge. It is the work of John S. Eland, who is best known for his portraits, but who latterly has done some notable work in the realm of prints, and who has just shown a collection of his etchings and aquatints at the Denks Galleries, New York. "La Chimere et le Sphinx" was in that exhibition, and will be included in the forthcoming annual exhibition of the American Society of Etchers (formerly the Brooklyn Society of Etchers) at the National Arts Club, New York, Nov. 26-Dec. 26.

The shape of the print is that of the plan of the Parthenon, known to those who understand dynamic symmetry as a 1.442 rectangle. It divides perfectly into the segments of the ancient system, and the intersections of the lines guided the points of interest in the artist's composition. The geometry of the method, however, was concealed by the artist. Düre as initiates know, used the method, one of his finest examples being the mysterious and haunting "Melancholia."

Mr. Eland's subject comes from a passage in Gustave Flaubert's "Temptation of St. Anthony," in which this dialogue occurs:

The Sphinx: *O, Fantasy, carry me on your wings to dispel my sadness.*

The Chimera: *O, Unknown one, I am in love with your eyes.*

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News and Opinion of Books

Horses and Dogs

The latest releases in the "Studio Painting Series" (New York; Wm. E. Rudge; \$2.00 each) are devoted to the study of animals, notably "Horse Studies" (Vol. 5) and "Dog Studies" (Vol. 6). Martin Freeman is the author of the foreword in each instance and traces the development of these subjects in painting from earliest times to the present day.

The reproductions are well chosen examples and in the volume on horses show the various types—hunters, cart-horses, race horses, circus horses and ponies. According to Mr. Freeman the camera has played an interesting part in the development of horse painting because it reveals the actual action of horses in rapid movement which is impossible to register with the eye on account of their speed. Before the advent of the photographer, galloping or jumping horses were represented with their legs stretched out almost horizontally. Now this new knowledge of the actual positions can be applied and interpreted with the imagination of the artist.

Some of the artists whose work is here included are Dame Laura Knight, who paints the circus horse; Lucy Kemp-Welch, who delights in the cart-horse; George Wright and Frederic Whiting, who depict hunters and H. Septimus Power, whose study "The Three Greys" is a composition of three mild cart-horses who have stopped in a shady lane to quench their thirst.

In the book on dogs, the attitude of the paintings is a more intimate one, representing individual dogs of special interest to the painter rather than types. Here we have a reproduction of Sir Edwin's Landseer's "King Charles' Spaniels," which was exhibited in 1845; also Charles Furse's "Diana of the Uplands," showing the majesty of two greyhounds, which was first exhibited in 1904 and now hangs in the National Gallery, Milbank, England. These are in contrast with more recent studies by Cecil Aldin, Marguerite Frobisher and Lucy Kemp-Welch of dogs in less formalized poses.

Masks, Past and Present

The craft of mask making dates back to the very earliest primitive cultures. Masks were used in festival and religious ceremonies by the South Sea Islander, the African Negro,

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Mayan Art

The art ideals of the ancient civilization of the Mayan Indians, in the city of Chichen Itza, Yucatan, are revealed in "The Temple of the Warriors" (Scribner's), by Earl H. Morris, a member of the archaeological expedition of the Carnegie Institute of Washington, which unearthed this great ruin after four years of field work. Nowhere else in the Western Hemisphere can there be found architectural and sculptural remains of an excellence comparable to the unusual beauty of Mayan art, according to Mr. Morris.

Although various theories have been advanced for the abandonment of the Old Empire, such as failure of agriculture, epidemics and civil war, "none of them seems quite adequate to explain the event," he says. A New Empire was built on the ruins of the first civilization, and between 450 and 1450 A.D. numerous cities were erected throughout the Yucatan Peninsula.

With the arrival of the Spaniards in 1511 came the downfall of the Mayas, and by 1541 their conquest was complete and "motivated by religious fanaticism and unbridled greed," the conquerors imposed a cruel oppression upon the Mayas, which, while failing to wipe them out, "completed the destruction of the most brilliant of native American civilizations."

The author writes that the material culture of the Maya was of an extremely high order and that the few examples of basketry, tiles, wood work, ceramics and delicately carved jewelry, that have survived are of excellent quality. Mr. Morris calls the Temple of the Warriors, the great composite structure which the archaeologists unearthed, "an edifice of stately beauty and imposing dignity."

The Mayas enjoyed personal adornment, apparently, for the scientists found many articles of jewelry, the best of it being fashioned from jadeite, an intensely hard stone, which they carved with extreme success and delicacy. The attainment of the Mayas in the fields of sculpture and architecture was no less than "remarkable," Mr. Morris remarks.

the Egyptian, the Greek and the Roman, as well as by the American Indian. Today there is a revival of interest in the use of the mask in connection with the theatre. Apropos of this interest, Herbert Kniffin in "Masks" (Peoria, Ill.; Manual Arts Press; \$3.00) presents the history and technical processes of mask-making for the use of students, stage workers and all others interested in the art.

The author traces the evolution of the mask, stating that masks are doubtless as old as idols, or perhaps older, and so give a picture of the spirit of many primitive peoples.

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New York Season

[Continued from page 19]

sketches, well stating structure and possessing marked vitality. • • •

Paintings by Bradley Walker Tomlin were shown early in November at the Rehn Gallery, along with the water colors of Charles Burchfield. The *Times* said of Tomlin's work: "Whatever his theme, Tomlin mottles the surface with a curious pattern of light and shade—in this a little, but in the color especially, attesting that he has been nourished by the art of El Greco. Confronted by work so manifestly sincere, with work so essentially personal, one hesitates to drag in the name of another artist."

Terming Burchfield "thoroughly American," the critics were generous in their praise of his "dramatic paintings of commonplace things." "Burchfield is a thoroughly American artist," said the *Post*, "not only because he paints the American scene, but because he combines realism and romance in a characteristically American manner throughout his work. . . . In all his work there has been compelling imagination which has shaped the most ordinary materials of everyday environment to vivid intensity of expression." • • •

André Bauchant, a farmer who discovered during the war that he was also an artist, is holding his first show at the John Becker Galleries.

The *Sun*: "He is a modern primitive who will naturally be compared with Henri Rousseau and, as Mr. Becker says, with the early Americans. His figure pieces provoke smiles occasionally, but at the same time charm by their decorativeness. A view of a town, 'Chateaurenaud,' is most decorative. Some of his nymphs remind one of the nymphs of our Louis Eilshemius."

At the Howard Young Gallery Gordon Grant's "Ships and the Sea" include many portraits of "stately ships on blue and blue-green seas." "Both sky and sea have assumed new interest in Mr. Grant's recent paintings," says the *Post*, "Ships may be protagonists, but they have a fine stage set for their dramatic appearance. The harbor scenes with their wealth of colorful detail show richness of color and pictorial resources which the better-known canvases of ships and sea would not lead one to suspect." • • •

The Downtown Gallery has just closed a one-man show by Karl Knaths, which was termed "one of the most enigmatic exhibitions in town." The *Times* said of this "baffling" art: "Repeated inspection is essential if one desires really to get to the bottom of so cryptic a philosophy in paint. . . . Karl Knaths has long before this proved himself a painter of exceptional vigor and intelligence. Nor does he stagnate. The present pictures have manifestly taken a stride, but it is a stride out into the infinite spaces of abstraction, where one follows with cautious tread."

A. F. Levinson held his fifth exhibition at the New Art Circle. J. B. Neumann, director of the Circle, wrote of him in the catalogue:

"In his very early work Levinson gave evidence of the breadth and earnestness of his artistic aim by probing into that pictorial structure which was under the knife at the hands of the world's leading artists just prior

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Rare Books and Manuscripts

Hawthorne Items

Many rare Hawthorne items will appear in a sale of books, sporting books and first editions at the American Art Association Anderson Galleries on the afternoons of Nov. 19 and 20. An interesting relic of Hawthorne's childhood at Salem is a manuscript constitution and proceedings of "The Pin Society," signed nine times by Hawthorne and four times by his younger sister Louisa.

Among the important first editions in the library of Clifford A. Cochran are works by Scott, Stevenson, Kipling and Conrad. "Annals of Sporting and Fancy Gazette," Pierce Egan's "Real Life in London," and "The Life of an Actor," are among the Cochran sporting books.

An unusual collection of autographs, letters and presentation copies of Hawthorne first editions, the property of Rebecca B. Manning, a first cousin of Hawthorne's, is included in the sale. Among these is a presentation copy of "The Scarlet Letter," "Twice-Told Tales," and "Mosses from an Old Manse." There are also autographs letters by Hawthorne and letters by Mrs. Hawthorne with postscripts in the handwriting of the author.

Sir William Howe's orderly books for 1776 and 1777, "lost" records of the Revolution, containing accounts of the campaign in Westchester, the battle of White Plains, the capture of Fort Washington, the New Jersey campaign, and the battles of Trenton and Princeton, apparently constitute the only official

records of Lord Howe's military movements during one of the most vital periods of the American revolution. They are the property of Major M. V. Hay and will be sold at the same time.

"Carrolliana" Exhibition

On Jan. 27 the 100th anniversary of the birth of C. L. Dodson, better known as Lewis Carroll, creator of "Alice in Wonderland," will be celebrated at Columbia University by an exhibition of "Carrolliana" together with suitable ceremonies.

The exhibition, consisting of nearly 400 items, lent by some of the foremost collectors in the country, will include first editions, association copies, pamphlets on mathematics and logic, humorous skits of Oxford life, games invented by Carroll, translations, and many letters. Of the 15 known copies of the first edition of "Alice," the edition that was suppressed because of four woodcuts, nine or ten will be in the exhibition, as well as translations in French, German, Italian, Spanish, Swedish, Norwegian, Dutch, Gaelic, Chinese and Esperanto. The exhibition, beginning on Jan. 27, will be held in Avery Library for a month.

First Dutch Bible

What is said to be the first Dutch Bible ever printed has been found in the archives of the Delft branch of the Dutch Bible Society, reports the *New York Times*. The volume, which was published at Delft in 1477 by Jacob Jacobsoen and Mauricius Yemantsoen, will be shown at a Bible exhibition to be held at Delft soon. According to the history of the book, the printer was decapitated for his daring enterprise in producing it.

The Dutch Bible Society has many valuable Bibles in its collection. One, the so-called Statenbijbel of the XVIIth century, is looked upon as one of the foundations of the Dutch language. The society is having it translated in a form intelligible to the present generation.

A Unique Newspaper

H. B. Carroll of the University of Texas history department, is the possessor of the only surviving copy of the "wall paper" edition of the Vicksburg, Miss., *Daily Citizen*, dated July 2, 1863.

When conquering Northern soldiers, according to Carroll, raided the printing shop, they found the forms already made up; and, amused at the propaganda the *Citizen* contained, a soldier printed several copies on wall paper for the entertainment of his comrades.

\$1,450 for Indian Treaty

The library of the late George W. Riggs came up for auction at the American Art Association Galleries, New York, and realized \$13,457. An Indian treaty—Franklin's copy of the minutes of the Indian Treaty of Easton, 1757, bound in original wrappers—was the high spot of the sale, bringing \$1,450. A file of the Revolutionary newspaper, "The Pennsylvania Journal; and The Weekly Advertiser," from Jan. 4, 1775 to Nov. 27, 1776, went to C. S. Hook for \$925.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

New York Season

[Concluded from page 23]

to the beginning of the war. But unlike many other young painters, he did not plunge in hastily and then quickly find himself beyond his depth. Every advance, however tentative, was firmly grounded in his own vision, his own color sensation, so that his work has from the beginning been free from the easily recognizable stamp of arbitrary cerebral invention.

Robert Brackman, in his exhibition of pastel drawing at the Brownell-Lamberston Galleries, gave a "good account of himself." The *Post*: "His technical equipment has grown to meet broader and more imaginative ideas. His flair for decorative space filling, for beauty of surfaces and delicate nuances of color are still important factors in giving vitality to his work."

In comparing Brackman's oils and pastels, the *Times* said: "There is a kind of a fineness, a delicate grace, in the pastels that is pretty apt to escape when oil paints are brought out as implements. Also these pastels seem so fresh, so safely established on the more desirable side of the academic fence, on which at times Mr. Brackman seems to sit, with indecision troubling his brow."

The work of a French artist, Lucille Bernard, is being presented at the recently established Gallery 144 West Thirteenth Street. Introduced for the first time to the American public, Lucille Bernard "reveals herself as a young artist of considerable charm and not a little distinction," according to the *Times*. "Particularly in her landscapes she employs a plump sort of rhythm, with brushwork that denotes much thought and real feeling."

Vivid contrast was afforded at the Cazalbo Gallery, where Koren der Harootian and Eugene Agafonoff exhibited paintings of the British West Indies. Harootian is a young Armenian, whose father, a bishop, was killed during the war in Armenia.

The *Herald Tribune*: "Harootian paints in strong, bold colors and has not yet conquered a certain wildness to paint too freely. His colors are flashing and brilliant, but not too well put together. In his Negroid types he is at his best. Agafonoff is the finer technician. His colors, although brilliant, are milder and he draws well. His landscapes are colorful and rich in variety, but are well blended. The two exhibitions are exhilarating and show what a rich deposit for the artist the British West Indies holds."

Charles Dufresne, French Modernist, is holding an exhibition at the Brummer Gallery until Dec. 5. "Dufresne loves color," writes Edward Alden Jewell in the *Times*, "loves it intensely; and, by means of a sort of science of magic—much too serious to be called legerdemain—he weaves his color into delightful patterns. Form does not count for much. There is form, to be sure, but color lights the wick of fantasy and all other considerations seem lost, well lost, in a flame that captivates the eye."

The *Herald Tribune*'s criticism of John Taylor Arms' exhibition of recent etchings of hill towns and cities of northern Italy at Dutson's was short but to the point: "His work is so well known that it is presumptuous to criticize them. Here is truly an etcher."



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Mobile, Ala.

MOBILE PUBLIC LIBRARY—To Nov. 29: Ninth "A" Circuit exhibition, Southern States Art League.

Montgomery, Ala.

MONTGOMERY ART MUSEUM—Nov.: 2nd Annual exhibition of Alabama Art League; paintings, Carrie L. Hill.

Tuscaloosa, Ala.

UNIVERSITY OF ALABAMA—Nov.: Circuit exhibitions "A" and "B" of the Alabama Art League.

Berkeley, Cal.

BERKELEY ART MUSEUM—Nov.: Drawings by Boris Deutsch; California Society of Etchers exhibition. *LA CASA DE MANANA GALLERY*—Nov. 16-30: Block prints and water colors, Wm. S. Rice.

Del Monte, Cal.

DEL MONTE ART GALLERY—Nov.: Fall exhibition of California artists.

Hollywood, Cal.

HARVEY GALLERIES—Nov.: Paintings, Arthur Ester.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—Nov.: Water colors, Captain C. H. Dunn.

Los Angeles, Cal.

LOS ANGELES MUSEUM—Nov.: Work of Katsuo Hara; California Art Club Annual; pastels Harry Muir; Kitzworth. **FRANK AINSLEE GALLERIES**—Nov.: Contemporary California art. **BILTMORE SALON**—Nov.: Western paintings, F. Tenney Johnson. **CALIFORNIA ART CLUB**—Nov.: Work of Water Color Society. **DALZELL-HATFIELD GALLERIES**—Nov.: Etchings, Charles Meryon; bronzes and wood carvings, Donal Hord. **EBELL CLUB SALON OF ART**—Nov.: Paintings, Dean Cornwell; water colors Neville-Smith. **STENDAHL AMBASSADOR GALLERY**—Nov.: Paintings, contemporary American and European artists. **NEW STENDAHL GALLERY**—Nov.: California landscapes, Warren Newcombe; landscapes of Southern France and portraits, Xander Warshawsky. **JAKE ZEITLINE'S BOOK SHOP**—Nov. 16-30: Drawings, Beatrice Woods.

Oakland, Cal.

ART GALLERY—To Nov. 25: Annual exhibition of works of Negro artists.

Pasadena, Cal.

PASADENA ART INSTITUTE—Nov.: Pasadena Society of Artists; block prints, Ernest Watson; lithographs, Conrad Buff, Arthur Spear. **GRACE NICHOLSON GALLERIES**—Nov.: Japanese paintings, Rei Mei Shindo; kakemonos, Shiba Zeabin; 50 portraits of Japanese poets; modern prints by H. Yoshida; Chinese tomb lades and antique fan paintings.

Sacramento, Cal.

KINGSLEY ART CLUB—Nov.: Oils, William Ritschel. San Diego, Cal.

FINE ARTS GALLERY—Nov.: American paintings, etchings, drawings loaned by Mrs. Henry Everett; Art Guild exhibition; photographs, Margrethe Mather; paintings, Alfredo Ramos Martinez.

San Francisco, Cal.

CALIFORNIA PALACE OF THE LEGION OF HONOR—Nov.: Paintings, San Francisco Society of Women Artists. Nov. 16-Dec. 20: Drawings, Isamu Doi. Nov. 20-Dec. 20: Sculpture, Fletcher Clark. **M. H. DEYOUNG MEMORIAL MUSEUM**—Nov.: Retrospective exhibition of wood engravings, Henry Wolf. Nov. 16-Dec. 17: Contemporary French prints; photographs, Edward Weston; etchings and engravings by Decaris. **COURVOISIER GALLERIES**—To Nov. 21: Modern French paintings. Nov. 16-28: Etchings, A. Ray Burrell. **GRANDE BEAUX ARTS**—To Nov. 30: Sculpture by Mexican children; little sketches, Maynard Dixon; drawings, Benito. Art members, S. & G. GUMI—To Nov. 21: Paintings and drawings, Foujita. **ART CENTER**—Nov. 16-28: Oil paintings, Gertrude Sanda. **VICKERY, ATHENS & TORREY**—To Nov. 28: Water colors, Stanley Wood.

Santa Barbara, Cal.

SANTA BARBARA LIBRARY—Nov.: Arthur B. Davies Memorial Exhibition (A. F. A.).

Santa Monica, Cal.

TUESDAY KNIGHTS GALLERIES—Nov.: Painted mural hangings, Tess Razalie.

Denver, Colo.

ART MUSEUM—Nov.: Loan collection, American and French Barbizon paintings, contemporary prints; studies and cartoons for tempera panels, Leone Bradbury; recent paintings, Vance Hall Kirkland and Albert Byron Olson.

Darien, Conn.

GUILD HALL—To Nov. 26: Paintings, Arthur Bodwell.

Hartford, Conn.

WADSWORTH ATHENEUM—To Nov. 30: Exhibition of "Newer Super-Realists".

Norwalk, Conn.

SILVERMINE TAVERN & GALLERIES—Nov. 21-Jan. 5: Christmas Bazaar of small paintings and prints.

Washington, D. C.

LIBRARY OF CONGRESS—Nov.: Oriental book-bindings, illuminations and specimens of calligraphy from collection of Kirkor Minassian. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To Nov. 30: Oils and water colors of Spain, Wells M. Sawyer; lithographs, etchings and block prints, C. A. Seward. **CORCORAN GALLERY OF ART**—To Nov. 29: Etchings, Philip Kappel. To Nov. 26: Paintings, W. Elmer Schofield. **GORDON DUNTHORNE GALLERIES**—Nov. 16-Dec. 5: Portraits, Margaret Fitzhugh Browne. **SEARS ROEBUCK ART GALLERY**—To Nov. 30: Paintings, Mr. and Mrs. Allen Herter, W. Lester Stevens and Harry Roseland; drawings Thornton Oakley; etchings, Andre Smith and Elizabeth Norton. **BRONZEVILLE, INTERNATIONAL FOUNDRIES**: fashion show, Traphagen School of Fashion. **ARTS CLUB**—To Nov. 20: Oils, Marian T. MacIntosh, Ruth Osgood. **HOWARD UNIVERSITY**—To Nov. 25: Student work from Boston Museum of Fine Arts (A. F. A.).

Wilmington, Del.

SOCIETY OF FINE ARTS—To Nov. 22: 18th Annual exhibition of Howard Pyle's pupils work, Delaware artists and members of the society.

Atlanta, Ga.

HIGH MUSEUM OF ART—Nov. 15-30: Etchings, Lucile Douglas.

Savannah, Ga.

TELFAIR ACADEMY OF ARTS—Nov.: Paintings and prints from 1930 Winter exhibition of National Academy of Design (A. F. A.).

Chicago, Ill.

ART INSTITUTE—Nov.: 44th Annual exhibition of American painting and sculpture. **ARTHUR ACKERMANN & SON**—Nov.: Old English aquatints; original drawings, Thomas Rowlandson; silhouettes and objects of Vertu from Desmond Coke collection. **ARTS CLUB**—To Nov. 28: Exhibition by three women painters, Morisot, Cassatt and Laurencin. **CARSON PIRIE SCOTT & CO.**—Nov.: Paintings, Paul Treblecock; old stipple and mezzotint engravings. **CHESTER H. JOHNSON GALLERIES**—To Nov. 30: Paintings, Barnard Lintott. **M. O'BRIEN & SON GALLERIES**—To Nov. 21: Paintings of Mexico scenes, Alson Clark. Nov. 23-Dec. 7: Exhibition of paintings of the West, F. Tenney Johnson. **PALETTE & CHISEL CLUB**—To Dec. 12: Annual sketch and small picture show.

Jackson, Ill.

ART ASSOCIATION—Nov.: 42 Contemporary American oil paintings (A. F. A.).

Springfield, Ill.

ART ASSOCIATION—Nov.: Craft and furnishing exhibition.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—Nov.: Permanent collection. **LIEBER GALLERIES**—Nov. 16-28: Paintings, R. L. Coats.

Richmond, Ind.

ART ASSOCIATION—Nov.: 18th Annual exhibition of prints; etchings, Eugene Higgins; wood blocks in color, Ernest Watson.

Dubuque, Ia.

ART ASSOCIATION—Nov.: Modern Catalan paintings, College Art Ass'n.

Des Moines, Ia.

ASSOCIATION OF FINE ARTS—Nov.: Loan exhibition by members.

Louisville, Ky.

J. B. SPEED MEMORIAL MUSEUM—Nov.: Early American furniture.

New Orleans, La.

ISAAC DELGADO MUSEUM OF ART—Nov.: 7th Annual No-Jury exhibition, Art Ass'n of New Orleans.

Brunswick, Me.

BOWDOIN MUSEUM OF FINE ARTS—Nov.: Earlier works of Winslow Homer.

Portland, Me.

SWEAT MEMORIAL ART MUSEUM—To Nov. 22: Paintings, Benj. T. Newman.

Baltimore, Md.

MUSEUM OF ART—Nov.: Exhibition of contemporary Italian paintings; all-Australian exhibition of contemporary paintings (Roerich Museum); one-man shows, Harold Holmes Wrenn and Simone Boas. Nov. 17-30: Modern Japanese wood block prints from Toledo Museum; woodcuts, Thomas Nason. **MARYLAND INSTITUTE**—Nov.: Rare antique specimens of Chinese art. **PURNELL ART GALLERIES**—Nov.: Contemporary etchings; old English paintings.

Andover, Mass.

ADDISON GALLERY OF AMERICAN ART—To Dec. 15: Collection of the late Lizzie P. Bliss.

Boston, Mass.

MUSEUM OF FINE ARTS—Nov.: Modern French paintings; loan exhibition of English sporting prints; new acquisitions to print department; memorial exhibition of works of Philip Hale. **BOSTON ART CLUB**—To Nov. 28: Sculpture, Lawrence Tenney Stevens. **CASSON GALLERIES**—Nov.: Paintings, Stanley Woodward. **DOLL & RICHARDS**—To Nov. 24: Water colors, Marian Peabody; water colors, H. Anthony Dyer; character studies, Nancy Dyer. **GUILD OF BOSTON ARTISTS**—To Nov. 21: Paintings, Ruth Anderson. Nov. 23-Dec. 5: Paintings, H. Dudley Murphy. **GOODSPEED'S BOOK SHOP**—Nov. 2-30: Early Japanese prints, Hiroshige and Hokusai. **GRACE HORNE'S GALLERY**—Nov. 16-Dec. 12: Paintings and water colors, John Whorf. **SOCIETY OF ARTS & CRAFTS**—Nov. 19-25: Batik scarves and hangings, Jack Merton. Nov. 27-Dec. 2: Etchings, W. Harry Smith.

Cambridge, Mass.

FOGG ART MUSEUM—Nov.: Hervey E. Wetzel Memorial exhibition of Chinese, Japanese and Korean Art; European prints and engravings, 15th and 16th centuries.

Hingham Center, Mass.

THE PRINT CORNER—Nov.: Etchings and dry-points of trees, Hartwell Priest.

Pittsfield, Mass.

BERKSHIRE MUSEUM—Nov. 17-Dec. 1: Water colors, block-prints and textiles, Anna Heyward Taylor.

Wellesley, Mass.

PARNWORTH MUSEUM—Nov.: Work of Margaret Surrie. **PANCOAST GALLERY**—Nov.: New England paintings, Morris Hall Pancoast; modern French prints.

Annan Arbor, Mich.

ART ASSOCIATION—Nov. 15-30: International exhibition of modern oil paintings from Phillips Memorial Gallery (A. F. A.).

Detroit, Mich.

COLONY CLUB GALLERY—Nov.: American paintings from Grand Central Galleries; important tapestries.

Grand Rapids, Mich.

ART GALLERY—Nov.: Paintings and water colors, Sally Hall Steketee, Helen Steketee and Blanche McMullen; porcelain figures; small soap sculpture; antique pewter; wood carvings, Carl Hallstrom. **PUBLIC LIBRARY**—Nov.: Paintings from North Shore Art Assoc. (A. F. A.).

Minneapolis, Minn.

INSTITUTE OF ARTS—Nov.: Engravings in Germany and Italy, XVth and XVIth centuries; pre-Revolutionary rooms from Charleston, S. C.; American paintings of early XIXth century. **MOORE & SCRIVER ART GALLERIES**—Nov.: Etchings, Laura Leedy.

Laurel, Miss.

EASTMAN MEMORIAL FOUNDATION—To Nov. 30: Ninth "B" circuit exhibition, Southern States Art League.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—To Nov. 30: Paintings, George and Martin Baer. **ALDEN GALLERIES**—Nov. 16-29: Currier & Ives prints.

Springfield, Mo.

ART MUSEUM—Nov.: Mercer Moravian tiles from Doylestown, Pa.

St. Louis, Mo.

CITY ART MUSEUM—To Nov. 30: Inter-city exhibition of Men's Art Clubs. **NEWHOUSE GALLERIES**—To Dec. 14: XVIIIth century portraits and landscapes; primitives.

Manchester, N. H.

CURRIER ART GALLERY—Nov.: Oils, Irene Weir, Mrs. Danforth Page; water colors. Cleveland painters; small sculpture from Art Center; wood engravings, Timothy Cole; etchings, Sears Gallagher.

Montclair, N. J.

ART MUSEUM—Nov. 15-Dec. 20: Exhibition by Artists of New Jersey.

Newark, N. J.

NEWARK MUSEUM—Nov.: Modern American paintings and sculpture; Jaehne loan collection of Japanese art; American folk sculpture.

Albuquerque, N. M.

UNIVERSITY OF NEW MEXICO—To Nov. 25: Mexican Arts (A. F. A.).

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—Nov.: One-man exhibitions, Ila McAfee, Elmer Turner, Jim Morris, A. H. Custer, Emma Adlon.

Albany, N. Y.

ALBANY INSTITUTE OF HISTORY & ART—Nov.: Paintings, Ramon de Zubiaure; etchings, Maxim Seibold; water colors and prints, John A. Dix.

Brooklyn, N. Y.

BROOKLYN MUSEUM—Nov. 17-Dec. 31: "Fine Prints of the Year". **THE GRANT STUDIOS**.

—Nov. 26-Dec. 9: Paintings, Doris Barsky-Kreindler; garden sculpture, Isabel M. Kimball.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—To Nov. 30: International Group of Modern Paintings. (Marie Sternher.)

Elmira, N. Y.

ARNOT ART GALLERY—Nov.: Oils and water colors, Donald Olyphant.

New York, N. Y.

METROPOLITAN MUSEUM OF ART—To Nov. 22: 12th Exhibition of American industrial art of contemporary design. Nov.: Daggers and knives; reproductive prints; lace and costume accessories. To Feb. 14: Turkish embroideries of XVII, XVIII, and XIXth centuries. **ACKERMANN & SONS**—To Nov. 30: American sporting prints (Derrydale Press.) **AMERICAN ART GALLERIES**—To Nov. 25: Louis C. Tiffany Foundation annual exhibition. **AMERICAN ACADEMY OF ARTS AND LETTERS**—Nov.-Dec.: Memorial exhibition of Paul W. Bartlett. **AN AMERICAN GROUP**—Nov. 16-Dec. 5: Paintings, Philip. **AN AMERICAN PLACE**—To Nov. 27: New paintings, etchings and water colors, John Marin. **AMERICAN FOLK ART GALLERY**—Permanent: Early American paintings in oil, water color and pastel. **ARDEN GALLERIES**—Nov. 17-Dec. 7: Portraits of children sculptured in wood, Alec Miller. **ARGENT GALLERIES**—To Nov. 28: Paintings, Lucy Phillmore; "Imaginative Show". Nat'l. Ass'n Women Painters and Sculptors. **ART CENTER**—Nov. 16-28: Paintings, Margaret Train Samsonoff; Opportunity Gallery exhibition; paintings, Frank Fiore. **BABCOCK GALLERIES**—Nov.: Paintings, water colors and etchings, American artists. **BALZAC GALLERIES**—To Nov. 28: French portraits, from XVIIth to XXth centuries; contemporary American art. **JOHN BECKER GALLERY**—To Nov. 25: Paintings, Andre Bauchant. **BELMONT GALLERIES**—Permanent: Exhibition of Old Masters. **BRONX ARTISTS GUILD**—To Nov. 30: Members' exhibition. **BROWNE-LAMBERTSON GALLERIES**—Nov. 16-28: Water colors, Ruth Armer. **BRUMMER GALLERIES**—To Dec. 5: Paintings, Dufresne. **FRANS BUFFA & SONS**—Nov.: Paintings, William H. Singer, Jr., and Jacob Dooyeward. **OTTO BURCHARD & CO.**—Nov.: Animal motifs in early Chinese art. **D. B. BUTLER GALLERIES**—Nov.: Old English paintings. **CALO ART GALLERY**—Nov.: Paintings, American and foreign artists. **CAZ-DELBO GALLERIES**—Nov.: Exhibition of French prints. **LEONARD CLAYTON GALLERY**—Nov.: Prints and paintings, contemporary American artists. **CONTEMPORARY ARTS**—Nov. 17-Dec. 12: Paintings, Belle Cramer. **DECORA**—To Dec. 5: Paintings and drawings, Anton Refregier. **DECORATORS CLUB GALLERY**—Nov. 18-28: XVIIIth century Chinese objets d'art. **DELPHIC STUDIOS**—To Nov. 22: Water colors, Vera Andrus; drawings, Homer Ellerton. **DEMOTTE GALLERIES**—To Nov. 28: Retrospective exhibition of paintings of Amedeo Modigliani. **DOWNTOWN GALLERY**—Nov. 18-Dec. 7: Recent paintings, Charles Sheeler. **DUDENSING GALLERIES**—Nov.: Group show of 17 American artists. **DURAND-RUEL GALLERIES**—To Nov. 30: Paintings by French artists. **EHREICH GALLERIES**—Nov.: Paintings, Old Masters; antique English furniture and accessories. **PERARGIL GALLERIES**—To Nov. 21: Paintings, Lewis Herzog and Herman Herzog; Nov. 23-Dec. 5: Paintings, Edgar Sergeant. **FIFTEEN GALLERY**—To Nov. 20: Paintings, Anders Johansen. Nov. 21-Dec. 4: Paintings, Wm. A. Patty. **GALLERY 144 WEST 13th STREET**—To Nov. 27: Paintings, Lucille Barnard; French and American group show. **PASCAL M. GATTERDAM GALLERY**—Nov.: American landscapes. **GRAND CENTRAL ART GALLERIES**—To Nov. 21: Members' Prize Show. **G. R. D. STUDIO**—To Nov. 21: Paintings by a "New Group." **THE HACKETT GALLERIES**—Nov. 16-Dec. 5: Portraits of children, Simka Simkovich. **HARLOW McDONALD & CO.**—Nov.: Prints and drawings, Robert Austin. **MARIE HARRIMAN GALLERIES**—To Nov. 21: First showing in America, "La Noce", Henri Rousseau. Nov. 23-Dec. 14: "Metamorphoses of Ovid" illustrations by Picasso. **GALLERY OF P. JACKSON HIGGS**—Nov.: Paintings by Old Masters. **ROBERT HYMAN & SON**—Nov.: Old Masters. **EDOUARD JONAS GALLERIES**—Permanent: Exhibition of French XVIIIth century works of art and furniture; "Primitive" paintings and paintings of XVIIIth century French and English schools; paintings, Iwan Choultsé. **KENNEDY & CO.**—Nov.: Etchings, Levon West. **FREDERICK KEPPEL & CO.**—Nov.: Engravings and etchings, Old Masters. **KLEEMANN-THORMAN GALLERIES**—Nov.: Paintings of Clipper Ships, Alfred Jensen. **KLEIN-BERGER GALLERIES**—Nov.: Special exhibition of Old Masters. **M. KNOEDLER & CO.**—To Nov. 21: French landscapes. Nov. 21-30: Lithographs and drawings, Forain. **J. LEGER & SONS**—To Nov. 28: American and European landscapes, Joseph Birren. **L'ELAN GALLERIES**—To Nov. 21: Exhibition of modern French and American paintings. **JOHN LEVY GALLERIES**—To Nov. 21: Handwrought jewelry and enamels, Frank Gardner Hale. **JULIEN LEVY GALLERIES**—Nov.: Retrospective exhibition of American photography. **THE LITTLE GALLERY**—Nov. 16-28: Hand-

wrought jewelry, Margaret Rogers and Edward E. Oakes. **MACBETH GALLERY**—To Nov. 30: New pictures from artists' studios. To Dec. 5: Lithographs, Stow Wengenroth. **MAUREL GALLERIES**—Nov. 16-30: Japanese water colors, Hori. **METROPOLITAN GALLERIES**—Nov.: Old Masters. **MILCH GALLERIES**—To Nov. 21: Paintings, Bessie Lasky. Nov. 23-Dec. 5: Portraits of American women, etchings and drawings, Joseph Margulies. **MONTROSS GALLERY**—Nov. 16-28: Paintings, Harold Weston. **MORTON GALLERIES**—Nov. 16-30: Paintings and graphics of the stage, Eugene Fitch. **MUSEUM OF FRENCH ART**—Nov. 24-Dec.: Renoir and his tradition. **MUSEUM OF MODERN ART**—Nov.-Dec. 6: Retrospective exhibition of work of Henri Matisse. **NATIONAL ARTS CLUB**—To Nov. 20: 26th Annual exhibition of Books-of-the-Year. Nov. 25-Dec. 26: 16th annual exhibition of Society of American Etchers. **NATIONAL ACADEMY OF DESIGN**—Nov. 20-Dec. 16: Oil paintings and sculpture. **NEW ART CIRCLE**—Nov.: One man show of paintings, H. L. Gatch and drawings by Old Masters. **NEWHOUSE GALLERIES**—Nov.: Decorative portraits and landscapes of XVIIIth century. **ARTHUR U. NEWTON GALLERIES**—Nov.: Old Masters. **PAINTERS & SCULPTORS GALLERY**—To Nov. 30: Painters and drawings, David Karpfunkel; group showing of painting, prints and sculpture. **PEN & BRUSH CLUB**—To Nov. 30: Paintings by members. **RALPH M. PEARSON STUDIO**—Permanent: exhibition of rugs and wall hangings, designed by American artists. **PEARSON GALLERY OF SCULPTURE**—Permanent: exhibition of bronze replicas of antique sculpture and modern bronzes. **PUBLIC LIBRARY**—Nov.: "Forgotten Print-makers"; recent additions: 600 years of French book illustration. **REINHARDT GALLERIES**—Nov.: Paintings from XVIIth to XXth century. **ROBERTSON-DES-CHAMPS GALLERY**—To Nov. 30: Drawings and etchings, Morgan Dennis. **ROERICH MUSEUM**—To Nov. 30: Sculpture, Fausto Mengarini; water colors, Saul Raskin. **SALMAGUNDI CLUB**—Nov. 27-Dec. 13: Water

colors. **SCHULTHEIS GALLERIES**—Nov.: Paintings by American and foreign artists. **E. & A. SILBERMAN**—Nov.: Modern Hungarian painting (College Art Ass'n). **S. P. D. PENTHOUSE GALLERIES**—To Nov. 23: Paintings and decorations, George E. Harris. **MARIE STERNER GALLERIES**—To Nov. 30: International exhibition of paintings, water colors, drawings and sculpture. **VALENTINE GALLERY**—Nov.: French modern master. **VAN DIEMEN GALLERIES**—Nov.: Old Masters. **E. WEYHE**—To Nov. 28: Prints and drawings, Howard Cook. **WILDENSTEIN GALLERIES**—Nov. 24-Dec. 9: Sculpture, Max Miles. **CATHERINE LORILLARD WOLF ART CLUB**—To Nov. 30: Exhibition of summer work. **HOWARD YOUNG GALLERIES**—Nov.: "Ships and the Sea", Gordon Grant.

Rochester, N. Y.

MEMORIAL ART GALLERY—Nov.: Contemporary landscapes; Hite water colors.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Nov.: "Sculpture Our Times" (College Art Ass'n); 5th annual exhibition Associated Artists of Syracuse; stained glass exhibit, Henry Keck. **COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY**—To Nov. 24: Contemporary Swedish architecture (A. F. A.).

Cincinnati, O.

ART MUSEUM—Nov.: Modern prints. To Nov. 29: Modern French paintings from annual Exposition des Petites Tuileries; juried exhibition of local work.

Cleveland, O.

MUSEUM OF ART—To Nov. 29: "Art through the ages"; Oriental art. **CLEVELAND SCHOOL OF ART**—Nov. 15-30: Contemporary American book illustration (A. F. A.).

Columbus, O.

GALLERY OF FINE ARTS—To Nov. 28: 7th Annual Ohio Water Color Society exhibit; 1st All-Ohio salon of pictorial photography; Prst

[Concluded on page 30]

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A Review of the Field in Art Education

Memorial to Hale Held in Boston Museum



"1915," by Philip L. Hale.

The late Philip L. Hale was for more than 40 years an important figure in the art circles of Boston. Turning early from the distinguished trail blazed by his father, Edward Everett Hale, in literature, he became nationally known both as an artist and a teacher. The Boston school owes much to Hale. And Boston is paying homage to his memory with a large exhibition of his work at the Museum of Art, until Nov. 28.

Through the co-operation of Mrs. Hale, a collection of his paintings, illustrative of his entire career, has been assembled. Included are many of the canvases with which he won honors at leading exhibitions throughout the country. Early paintings reveal his sympathy for the impressionist movement, which was strong during the days when Hale was a student in France. "With these canvases," said

the Boston Post, "he made his American debut and quickly won recognition."

"Although his sympathy for the impressionists continued to the last, his interest in form and texture finally triumphed over the appeal of the more accidental effects of light," continued the Post. "And there emerged the typical 'Hale' painting—decorative in line and color with an almost sculpturesque sense of form.

"But his influence as teacher was perhaps even more far reaching than as painter, and to his large following, coming directly or indirectly under the force of his ideals, the comprehensive character of the current exhibition will be most satisfying."

Albert Franz Cochrane of the Boston Transcript paid high tribute to Mr. Hale as a teacher: "From the turn of the century to the close of his career, Mr. Hale was identified with the Museum School, and it is in the hearts of his pupils, who worshipped at his feet, that he will be best remembered. Nor in thus appraising him, do we overlook the numerous medals and awards bestowed on his art throughout the country, but rather do we merely prefer to accentuate the chief value of any man's life, be he painter or not, and which is his benevolent influence on his contemporaries. Solitary genius, however great, shines in vain when it lights not a friendly way for others. Philip L. Hale gave his light generously and unstintingly, and was repaid by the love of his pupils.

"These same students are now urging that from the present Memorial Exhibition the Boston Museum, with which he was so long identified, acquire several of the choicer examples of his work. At present, only the Museum School has one of his canvases, a self-portrait, given to it shortly after his death."

Italian Revolt?

Mussolini once said to his legion of artists, belonging to the various Fascist syndicates: "A people is great solely when it can wage war and be artistically creative. We do not want to make Italy the museum of its past exploits; on the contrary, we must build up a new patrimony to put side by side with the one left us by our forefathers; we must create a new art, an art of to-day, a Fascist art."

Mussolini's attitude has had a great effect on Italian architects, according to Francesco Monotti, in the New York Times, for the exhibition of functionalist architecture, just held under the auspices of P. M. Bardi in Rome, proved a revelation and Italy, according to him, is now taking the lead in the art of building which she lost in the XVIIth century.

"Another and quite unexpected result of this show," writes Monotti, "was that it created a fairly strong reaction against a certain type of monumental building, which may have been very well 50 or 60 years ago, and of which every country has its fair share, but which is utterly inconceivable in 1931. We refer to the new stations of Naples and Milan, on which millions of lire have been spent for gorgeous, useless and ugly decorations; to the office building of the State Department for

Public Education, in Rome, in which, issuing from and going back into nowhere, baroque wreaths of fruits and flowers dangle down from Renaissance windows; and even to the imposing arch, dedicated by Genoa a short time ago to the memory of those who fell in the war, built by Marcello Piacentini in false and hybrid Roman style, with gigantic columns of real and expensive marble, having nothing to support but a little statue, for which a bracket would have been enough."

The biggest architectural problem in Italy at present concerns the rebuilding of Turin's main street, the Via Roma, which has become too small for its traffic. This street is cut in two parts of Piazza San Carlo, in which there are palaces and churches built in the XVIIth century style. It has been decided that the whole new street shall be designed "to harmonize with them." This is strongly criticized by Monotti: "In our century of bathrooms, sun-parlors, roof gardens, air, sunshine, cleanliness and sport, a new street is going to be built in the style of two centuries ago. And this in spite of the fact that architects of Italy, with Pagano and Levi and their head, made exhaustive plans for the rebuilding of Turin's main street in a modern and logical way, according to the necessities and sentiment of our present era."

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"Making Things"

The last ten years have seen momentous changes take place in the field of art education in the public schools of the nation, states Arthur Millier of the Los Angeles Times. In the grade schools art is no longer "just copy-work." Increasing stress is being laid on the value of creative student activity for the purpose of encouraging greater initiative and a closer relation between the individual's dreams and his practical life. Mr. Millier sees the growth of art education in public schools not as an effort to turn out more artists but as an aid to clearer visualization.

"If Johnny can see an airplane, he can draw it, too," wrote Mr. Millier. "And, once having drawn it, he sees it much more clearly. There is the gist of the new educational attitude toward art. It means that art comes down from its fancy perch as a sacred mystery guarded by exotics with long hair and flowing ties and becomes an activity as natural as writing or reading. Everyone can draw—the kindergartens prove that. Like writing, drawing is a way of visualizing ideas, things or problems. You may write a thousand words and still not give so accurate a description as can be done with a few drawn lines.

"Artists of old, in whatever line, were known as 'makers.' That word, properly understood, is the key to the new educational view of art activity. A local high-school principal recently told me that the brightest, most self-reliant students were usually among those in the art courses, and that he believed this due to the fact that they were balancing 'learning'—knowledge taken out of books—with 'making'—that is, drawing on their own powers to give expression in form to their ideas.

"The art and craft departments of the public schools are now veritable hives of creative activity. Going through such departments one sees pupils at work on wood, leather, paper, metal, carving in soap, making jewelry or useful articles in clay which they subsequently cast in ceramic and glaze. They will even be found carving in stone.

"This activity may not be of tremendous value for the actual things it produces. Few of these students, perhaps, will ever be expert painters, sculptors, ceramists or metal workers. But that is not the aim of the new art education. The value comes from the child's confidence in his ability to solve his own life problems. By essaying many processes of making things which the average adult sees only in their mysterious finished state the child learns how to design and build the things he conceives."

Greenwich House Prospects

During the past year, with "depression" on all sides, the Greenwich House Workshops, 16 Jones Street, New York, went steadily ahead working out their programs. As a result the director, Victor Salvatore, can now make the original boast that in 1931 the school more than doubled its earnings over the year before. The Vocational Guidance Teachers of Manhattan held their recent meeting at Greenwich House and the members were enthusiastic over the work being done.

Chicago Student Honors

At the Fall Exhibition of the Art Students League (Chicago), now being held in the lobby of the Art Institute, first honorable mention was awarded to Catherine O'Brien for "Ox Box Inn." Second went to Keith Martin for "Girl in a Black Brassiere," and Lewis Hellwig won third with "Figure."

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A School Directory

The display announcements of art schools that appear in The Art Digest are consulted by nearly everyone who desires art instruction. The educational department of the magazine has become in every sense a directory of American art schools—the only one that is universally available. If any reader desires further information than is afforded by these announcements, The Art Digest will gladly supply it. Address: 116 E. 59th St., New York City.

School to Expand

In September of 1932 the new building for the School of Ceramics at Alfred University will be ready for occupation. This school was established in 1900 and due to its expansion, a bill was passed by the New York legislature in 1930, appropriating \$175,000 for a new structure.

Of particular interest will be the drawing and design departments located on the second floor, with a large design room, a studio with a north skylight, and space for weaving and block printing. A glass plant is being installed in the sub-basement, where actual production of glass will be carried out. This is a forward step in ceramic education, and Alfred will be the first school to introduce such a department. The ceramic idea is to be carried out in the designing of the lobby, for the walls are to be marble with polychrome tile inserts and the floor black tile. There will also be decorative tile panels.

Art Course via Radio

The American School of the Air, which is presented each year by the Columbia Broadcasting System, will include in its programs, prepared especially for use in the schools, a series of art appreciation broadcasts. These air programs will be conducted by Henry Turner Bailey, former director of the Cleveland School of Art who has been a member of the Advisory Faculty of the American School of the Air since its inception two years ago.

Pupils will be encouraged to write analytical compositions of the works discussed by Mr. Bailey and a framed picture will be awarded to the writer of the best theme. At the conclusion of the series a small statue will be awarded for the best composition.

Art at Wisconsin Popular

The Department of Industrial Education and Applied Arts at the University of Wisconsin has been divided. Applied art courses, leading to a degree of B. S. in art education are now grouped under the name of Department of Art Education. William H. Varnum is the chairman.

The growth of this department has necessitated the addition of 10,000 feet of floor space. One of the features of this added space is a large studio devoted entirely to research work in the field of art education. Graduate students are now working on the problem of a piano keyboard so arranged that colors may be played in place of sound.

Gives Painting to a Singer

Noel Sullivan of San Francisco, nephew of the late Senator Phelan, art patron, has acquired Hamilton A. Wolf's "Christ and the Cross" and given it to Roland Hayes, the singer. A year ago Mr. Sullivan bought Mr. Wolf's "Last Supper" from an exhibition which ran the gamut of the artist's work, from figures to landscapes.

Odom Returns to New York

William M. Odom, president of the New York School of Fine and Applied Art, returned to New York early in November. Mr. Odom plans to spend the Winter in America, returning to the Paris branch of the school, 9 Place des Vosges, early in the Spring.

From Waikiki to Rockport

Phil Sawyer has closed his art school at Waikiki, Hawaii, and is back at Rockport, Mass., for the Winter.

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The A. A. P. L.

[Continued from page 31]

his wise guidance foreign influence was suppressed. Native art was given a chance, and within a single generation of this protection, the art of the Greek rose to its supreme height. There was no accident in this. It was planned and worked for intelligently. Today American art needs the backing of an aroused and enlightened public against systematic, paternalistic foreign propaganda." She concludes her article: "An intelligent American art public would create a market for American art. We have real artists in our midst, unsurpassed by any foreign artists and indispensable to us as interpreters of our country's essential characteristics. When American buyers develop standards of judgment and taste in art, they will refuse to be persuaded by those who accept American money and smile at American gullibility." Would not the above also imply that more people would look at American art, and acquire it from the point of view of its worth as art, rather than from its promise, to the collector, of an increment in price value, a mercenary motive that is apart from the really enduring essential worth of a work of art?

Other questions may occur to our readers. Soldiers' memorials are still being erected. Would you favor incorporating in them local historical incidents?

TOWARDS A LARGER, STRONGER, BETTER LEAGUE

The effort of every member to gain new members, professional and lay, is needed if the League is to double its membership during the coming season. Here is work that every one of us can do for the League, and through it, for American art and artists.

To WILFORD S. CONROW, NATIONAL SECRETARY, AMERICAN ARTISTS PROFESSIONAL LEAGUE, 154 West 57th St., New York, N. Y.

Please send literature re the League and Membership Application Blanks to the following prospects whom I have interested already in the work of the League:

Signed.....

Member.

Address.....

Bear Made Denver Curator

Donald J. Bear, docent at the Denver Art Museum, has been appointed curator of paintings. Gretel Arndt will fill the position of docent. Mr. Bear's articles on art in the *Rocky Mountain News* have been widely quoted.

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Calendar

[Continued from page 26]

School exhibit; loan collection of etchings by Old Masters; Thomas E. French; murals by pupils of Howard Giles (Roerich Museum). Dayton, O.

ART INSTITUTE—Nov.: Contemporary American paintings (A. F. A.); loan exhibition from Oriental collection of E. I. Farmer.

Toledo, O.

MUSEUM OF ART—To Nov. 29: 100 Contemporary Japanese paintings; modern American block prints (A. F. A.).

Norman, Okla.

UNIVERSITY OF OKLAHOMA—To Dec. 1: Oils and drawings, Paul Lantz; oils, Colorado artists.

Oklahoma City, Okla.

NAN SHEETS STUDIO GALLERY—Nov.: Oils, contemporary American artists; recent prints, prominent etchers and lithographers.

Portland, Ore.

MUSEUM OF ART—Nov.: Prints, "The American Scene" (Downtown Gallery).

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF FINE ARTS—To Dec. 6: 29th Annual water color exhibition; 30th annual miniature exhibition. **PENNSYLVANIA MUSEUM OF ART**—(Fairmount) Nov. 20-Jan. 1: "Living Artists". (Memorial Hall)

To Nov. 30: Contemporary etchings. (69th Street Branch)—Nov. 17-Dec. 1: Delaware County Artists' Association. **ART CLUB OF PHILADELPHIA**—To Nov. 19: Members show.

ART ALLIANCE—To Nov. 20: Remo Bufano's puppets and Robert E. Jones' stage sets for "Oedipus Rex" and "Wozzeck". To Nov. 27: Water colors, Alexander Robinson.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—To Dec. 6: 30th Carnegie Institute International exhibition.

Providence, R. I.

FAUNCE HOUSE ART GALLERY—**BROWN UNIVERSITY**—Nov. 16-28: Little Dutch Masters (College Art Ass'n). **TILDEN THURBER**—Nov. 30-Dec. 12: Water colors, H. Anthony Dyer.

Memphis, Tenn.

BROOKS MEMORIAL ART MUSEUM—Nov.: "Chicago Painters", (A. F. A.); exhibition of Palette and Brush Club.

Cleburne, Tex.

CLEBURNE ART ASSOCIATION—Nov.: Ninth "B" Circuit, Southern States Art League.

Dallas, Tex.

PUBLIC ART GALLERY—Nov.: Loan exhibition of painting and sculpture from Dallas private collections. **HIGHLAND PARK SOCIETY OF ARTS**—Nov.: Paintings and sculpture, group of Woodstock (N. Y.) artists; sculpture, Evelyn Clayton Lewis; contemporary textiles, Ruth Reeves; loan exhibition of paintings from Joel T. Howard collection; replicas of decorative and memorial windows, George Pearce Ennis.

Houston, Tex.

MUSEUM OF FINE ARTS—To Nov. 29: Architectural drawings; etchings, Cadwallader Washburn; wood carvings, Peter Mansbendel. **HERZOG GALLERIES**—Nov.: Directoire furniture; French etchings.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—Nov.: Paintings, Marta Rosanovka-Drabkova, Irvin Brobeck.

Salt Lake City, Utah

ALICE MERRILL HORNE GALLERIES—Nov.: One man show, J. T. Harwood.

Richmond, Va.

A. A. ANDERSON GALLERY OF ART—Nov.: Oil paintings in modern idiom (A. F. A.).

YOUNG'S ART SHOP—To Nov. 21: Paintings, Berkeley Williams, Jr.

Seattle, Wash.

ART INSTITUTE—Nov. 11-Dec. 31: Prints, Eric Gill; Gothic exhibit, XIIIth to XVIth centuries.

HENRY ART GALLERY—Nov.: Contemporary Spanish paintings; paintings, Raymond Hill.

HARRY HARTMAN GALLERY—To Nov. 21st. Prints for children; European illustrated books for children. **NORTHWEST ART GALLERIES**—Permanent: Exhibition of Northwest painters including Alaska.

Appleton, Wis.

LAWRENCE COLLEGE—Nov.: Illuminated manuscripts (A. F. A.).

Madison, Wis.

STATE HISTORICAL MUSEUM—Nov.: Madison Artists' exhibition. **UNIVERSITY OF WISCONSIN**—To Nov. 23: Paintings and drawings by Orozco (Delphic Studio, N. Y.), Nov. 20-Dec. 7: Paintings and drawings, Charlot.

Milwaukee, Wis.

MILWAUKEE JOURNAL GALLERY—Nov.: Paintings loaned by Layton Art Gallery. **MILWAUKEE ART INSTITUTE**—Nov.: Paintings, Millard Sheets; modern German prints.

Oshkosh, Wis.

PUBLIC MUSEUM—Nov.: Pencil drawings, Otto Lang.

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 National Secretary and Editor: WILFORD S. CONROW..... 154 West 57th Street, New York City
 National Treasurer: GORDON H. GRANT..... 137 East 66th Street, New York City
 National Regional Committee, Chairman: GEORGE PEARSE ENNIS 67 West 87th St., New York City
 National Lectures Committee, Chairman: FRANK HAZELL..... 321 West 112th Street, New York City

HONORING THE OREGON CHAPTER

At the meeting of the National Executive Committee, Nov. 5, the report of the activities of the Oregon Regional Chapter for the past year, to be submitted at its annual meeting Nov. 14, was read. So outstanding was the accomplishment of this active Chapter that the following motion was passed unanimously:

"RESOLVED: That the National Executive Committee expresses high commendation of the initiative and energy with which the Oregon Regional Chapter of the American Artists Professional League has carried on during the past year. In its activities this Chapter has set a standard that has spurred other Regional Chapters to emulation. With this appreciation go the good wishes of the National Executive Committee that the Oregon Regional Chapter may continue its vital work for art in America as it affects the artists and art lovers in that great state."

THE NEW JERSEY REGIONAL CHAPTER

The exhibition in the Montclair Museum, sponsored by this Chapter, and open to all artists resident in the State of New Jersey, is being hung as this issue of THE ART DIGEST goes to press. The response has been overwhelming. There are more than two hundred more entries than have ever before been sent to any exhibition at the Montclair Museum. A review of it by Mary Agnes Lord will appear on this page in the next issue of THE ART DIGEST.

EDITOR'S UNEASY CHAIR

Members are reminded that this page is open to them at any time within the limits of space then available. Our membership extends throughout the country, and much that can be significant to American art may need only your sincere individual expression in a letter to your Editor to start it off. The American Artists Professional League should express the opinions of a real cross section of American artists and art lovers, and this page can reflect such country wide thought on American art, when every member shall feel free to write, when he will, to the Editor of the League.

A DIGEST OF RECENT LETTERS RECEIVED

On Standardizing the Sizes of Mats for Exhibitions of Water-Color Paintings:

Comment endorsing the plan as outlined in letters printed on this page in the last two issues of THE ART DIGEST has been coming to us from members resident from coast to coast. Mr. Leland Curtis, writing from Los Angeles, states that in his opinion it is one of the best and most progressive suggestions made in some time; that the plan is surely so simple and easy of execution that galleries and museums may be persuaded to cooperate; and that the League may well make an effort to have it adopted by all water-color exhibiting organizations.

On Permanent Pigments and Dr. Martin Fischer's Recommendations to Artist-Painters:

Mr. William M. Hekking, former director of the Albright Gallery of Art, Buffalo, writing from his studio at Monhegan Island,

Maine, considers that the A.A.P.L. has hit upon one of the vital spots in the field of contemporary art in the phrases of advice which it has sent out prompted by Dr. Fischer's book "The Permanent Palette"—something as important as intelligent restoration is to pictures of the past.

It ought to be made clear and emphatic, Mr. Hekking continues, that neither the League nor Dr. Fischer have anything but goodwill in the cause of art to sell. His is not an advertisement of a tradesman or manufacturer. Neither is it a chemist-philosopher's plaything written to beguile any but another expert in a special field. It is obviously a clear, honest statement of facts that need to be more generally known to artists and art students. It is not for other chemists to split hairs about unless they can show him definitely wrong, chemically.

The League has accomplished more in the pushing of the sale of this book to artists than can be readily realized at this moment.

But, writes Mr. Hekking, the further program of recommending an honest statement on the back of each canvas of the chemical experiment each man indulged in, for future judgments, is, he believes, of equally valuable importance, to the artists themselves, and to their clients. Some very able men are known to have been negligent or ignorant to the point of carelessness in the matter of mediums and grounds, to say nothing of pigments.

Unfortunately it is the amateur pot-mixers you meet in the summer colonies who use the best quality of paints, while the man who is recognized as having great promise or ability gets off on personal tangents that are chemically impossible.

Mr. Hekking believes that every art school has an obligation to discharge in the proper instruction in the use and misuse of the materials.

Some Random Subjects calling for Discussion:

"How long shall we have to wait to hear Americans say: 'I saw a picture today that I liked so well that I bought it. I guess the old car will do for another year.'" This from Gordon Grant's letter published on page 2 of THE ART DIGEST, 15th October, 1931, under the caption "Cultural Bluff." The American artist feels the current depression as much as, possibly more than others who have their living to make. How best is this emergency to be met? Are pictures and sculpture only luxuries, when they are part and parcel of the ultimate goal of a civilization, and measure the attainment of a civilization?

We cannot ignore the flood of French art and its effective propaganda throughout America today. Have you read the highly important article "The Alien Flood" by Catherine Beach Ely on page 10 of THE ART DIGEST of October 1st? Surely this spirited article deserves consideration and comment. If run with proper credit in your local newspaper, reprints could be used in your regional work and with good effect. The author quotes Mr. Van Dearing Perrine: "We need today in our nation men of vision, like Pericles, who saw clearly the value of art in the life of the people. Under

[Continued on preceding page]

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The 'Ratio System'

[Concluded from page 21]

many of your views with which I am in full agreement.

"There is one of your points, however, on which, surely, you do not expect me to agree with you. A point, not of argument, but of fact. You say that you refuse to recognize a distinction between 'conservative' and 'modern' art, and you resent our use of these terms. I am puzzled to know why you single out the American Institute of Graphic Arts for blame in 'harping' on this distinction. These terms, stupid as they may be, are not of our choosing. In America as well as abroad these two tendencies in art are recognized and referred to in these same terms by practically every man who works in, deals in, writes about or talks about art. For the term 'conservative', one can substitute 'representative', 'academic' or 'reactionary'. Surely, if any of these terms are objectionable, 'conservative' is the least so. For the term 'modern' there is no substitute at all. This term, in whatever language, is, as you must know, in absolute universal use throughout the world with the same meaning we are giving it. Neither you nor I can upset this condition; and I do not know how to reply to your letter unless you will permit me to continue using these two terms as we have been using them.

"The root of the trouble with this exhibition goes deeper than this. This trouble grows out of the name, 'Fifty Prints of the Year'. This name (if only the exhibitions themselves can be made to live up to it) is of very great value and importance in that it implies a *rigid severity of selection* such as is not implied at all in the names of the yearly exhibitions given by the various etchers' societies, print clubs, etc. For these latter exhibitions, it is a comparatively easy matter to select a jury of three or more outstanding artists and let them select or reject on the basis of what they consider 'good' and 'bad' prints. The result is bound to be a comprehensive, interesting and important exhibition. And no more is expected of it. Such a thing as being truly representative of all work being done or as being fair to this or that tendency in art does not enter into the problem.

"A great deal more than this is expected, however, when an exhibition assumes such a (possibly) presumptuous name as 'Fifty Prints of the Year'. The implication back of this name—and also the desire on the part of those who chose it—is that the exhibition shall be, not comprehensive, but selective and—still more important—that it shall be a 'cross-section' of the previous year's work, actually indicative of trends and tendencies as shown by the year's more significant prints. Please don't laugh! We realize as fully as you do how far the exhibition has come from meeting its problem. But it is only in its sixth year and we are trying to build for the future. We have believed, and still do, that, *if only the right method of selection can be worked out*, this exhibition will still be able actually to live up to its name and to fulfill its ambitious intention.

"We entirely agree with the main contention of your letter, that the 'Fifty Prints of the Year' exhibition does not command the full respect of the print loving audience in America. Until it does command such respect, until it comes to be regarded as one of the really major print events of the year by every American print maker, collector, critic and dealer (irrespective of their attitude regarding 'conservative' and 'modern' work), the exhibi-

tion will not have earned the right to be called 'Fifty Prints of the Year'. We have realized this fully. We realize too that all of this is contingent, not only upon 'fairness' to all tendencies in print making, but also upon the jury method of choosing the prints.

"It is precisely because we have known all along that we were not meeting this problem that we have already discarded two different methods of jury selection and have now formulated a third. It is our hope that this new basis of selection, which takes effect with the forthcoming exhibition, will obviate the objections and complaints, many of them well founded, which the exhibition until now has called forth.

"To avoid exactly such criticism, our first three exhibitions divided the Fifty Prints into two equal groups, one conservative and one modern. Surely this method was 'fair.' But it was so severely objected to by yourself and many others as an unwise effort to 'separate the sheep from the goats' that three years ago we changed the method of selection. We abandoned all effort at equal division between, or open recognition of, the two 'tendencies' and tried the method you suggest of having the fifty prints chosen on the basis of 'good' and 'bad.' We entrusted the selecting each year to a single juror.

"Your drastic criticism of the selections made for these last three exhibitions is so sincere that it may interest you to know the basis on which our various one-man juries were chosen. We realized that the success of the exhibition each year was at the mercy of the juror. We realized that he must be a man commanding wide respect for good taste and sound judgment and that, above all, he must be sympathetic to the 'good' whether in old school or new school work. Such men are not easily found. I wonder how you would have chosen such jurors. What we did was to choose men of the highest standing whose qualifications were demonstrated by their work and their records. Both Mr. John Sloan and Mr. Walter Pach are avowedly sympathetic with 'modern' art. But in their own work as print makers, up to the time they served as our jurors, both were 100 per cent 'conservative.' Similarly Mr. Lewis Mumford, our juror for the current exhibition and a critic and lecturer instead of an artist, has shown by his writings that he is without prejudice as between 'conservative' and 'modern' tendencies. To my personal knowledge, because I am familiar with the way they worked as jurors, all three of these men were straining every nerve to choose only 'good' prints, irrespective of 'school.' It happens that your taste differs from their tastes. Does that prove that their tastes are bad?

"In admitting the shortcomings of the exhibition during the past three years, I am by no means reflecting on these jurors. I am admitting only that we were wrong, not in our jurors, but in our jury method. I doubt if more capable, more unprejudiced jurors could be found. But as long as the 'conservative' and 'modern' tendencies exist (and there they are—how can you escape them?) the one-man juror is certain to find most of his 'good' prints in one 'camp' or the other. With a three-man jury the general result would be similar. Two of the three jurors would lean similarly toward one or the other of the two tendencies.

"All this seems to me to be quite as it should be. But, for some reason which perhaps you can explain better than I, these conditions as applied to this particular exhibition seem always to produce distress and hard feel-

ings. If, as may happen at any time, the number of conservative artists represented in the exhibition should greatly outrun the number of moderns, then the charges of unfairness would come from the latter instead of, as now, from the former. And as long as there are, or seem to be, the faintest grounds for such charges, 'Fifty Prints of the Year' cannot command complete respect nor exert a full, helpful influence.

"This difficulty, it is hoped, will be obviated by the new jury system about to be tried. By this new method, the number of prints representing each of the two trends will be decided, not by human taste or human fairness, but by cold and immutable mathematics.

"The one thing about your letter, Mr.—which rather hurts me is the fact that—crediting us with sincerity as you so kindly do—you do not credit us also with having done our best to overcome the shortcomings which you point out. Your letter sounds as if it would have been an easy matter for us to have solved these problems at any time had we been minded to do so. In six years, we have tried and discarded two different jury systems. We do not believe that any two systems could have been given a fair trial more quickly. We are now about to try a third jury method. If it too fails, we shall hope for a fourth and better one. Our jury systems have changed and may change again; but there has been, and will be, no change in our effort to be fair and to deserve the respect of every print lover for 'Fifty Prints of the Year'."

Mr. Emmett, resuming, says:

"This letter, it is hoped, makes evident the Institute's sincere effort to avoid unfairness. Yet the *appearance* of unfairness has seemed very real. It is to remove even the faintest suspicion of such prejudice that the new system has been evolved. Both 'conservative' and 'modern' prints will be assured of fair consideration by being selected respectively by a 'conservative' and a 'modern' juror; and the number of each of the two kinds of prints to be included will be settled mathematically by the number of each kind submitted.

"Working under given rules of procedure, the two jurors will divide *all prints submitted* into two groups. The ratios established by these two groups will govern the division between modern and conservative work in the fifty final selections. For example, if the ratio is 3 to 2, the 'Fifty Prints' will show thirty conservative prints and twenty modern—or vice versa.

"The new system will not upset the original policy of avoiding jury compromises in the selection of the prints to be shown; for, although the two jurors will work together in establishing the ratio, they will work independently as two one-man juries in making their selections, each juror choosing respectively from his own modern or conservative group of prints. No distinction will be made, however, as between the two kinds of work either in cataloguing or in the hanging of the exhibition. If one or more prints are selected by both jurors, the prints so honored will be given special catalogue designation.

"In addition to avoiding all grounds for charges of prejudice, the 'Ratio System' gives promise of enabling this exhibition better to fulfill its original purpose of faithfully indicating trends and tendencies. If, as is hoped, the bulk of American print makers submit prints, the changing ratios will record with fair accuracy the shift from year to year of these artists away from or toward modernism."

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